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# B E R L I N

Jenaer St., 21,  
BERLIN, W., October 20, 1912.

The many stirring and important events of the past week indicate that the season, although yet young, is already at its height. The Philharmonic series under Nikisch opened most auspiciously and brilliantly on Monday evening. The following day witnessed the extraordinary spectacle of more than 1,000 Berlin musical enthusiasts being conveyed by three extra trains to the little borough of Fürstenwalde, forty miles distant, where Felix Weingartner gave the first of his four special Beethoven concerts with the Blüthner Orchestra. On the same afternoon the telegraph announced from Leipzig that the Reichsgericht, the highest court of justice in Germany, which is located in that city, had passed final judgment in the suit of the Berlin Royal Opera against Weingartner and in favor of the former. Weingartner is forbidden to give or conduct any concert in Berlin or within a radius of thirty kilometers of this city until 1916. On the evening of this for Weingartner so eventful day, Julia Culp gave her first recital of the season, singing before a house that had been sold out for more than three weeks in advance of the concert. The following evening marked at Choralion Hall the premiere of the greatest musical monstrosity that has been perpetrated during the present generation upon a long suffering public—Arnold Schoenberg's "Pierrot Lunaire." On Saturday evening that twelve-year-old Russian violin playing phenomenon, Jascha Heifetz, held an audience of connoisseurs spellbound during a period of two hours at Beethoven Hall. The week also witnessed the Berlin premiere of Gustav Mahler's "Das Lied der Erde," some wonderful quartet playing by the Flonzaleys, and more than thirty other concerts of more or less interest.

Nikisch returned to us looking younger and fresher than he did last season. His phenomenal powers as a conductor and interpreter are in no wise diminished. On the contrary, the magnificent rendition he gave of Strauss' symphonic poem, "Also sprach Zarathustra," testified rather to an increase of force and potentiality. I well recall the profound impression that this work made when it was first brought out here under the composer's direction more than fifteen years ago. Strauss himself, however, never presented it in such glowing colors and with such conviction. The effect was overwhelming. This performance was the climax of the evening. It was preceded by the overture to Gluck's "Iphigenie in Aulis" in Richard Wagner's arrangement, the same composer's aria, "Divinités du Styx," from "Alceste," Mozart's G minor symphony and Gustav Mahler's "Lieder eines Fahrenden Gesellen." The Philharmonic Orchestra was in fine form and played with great precision, rhythmic swing and verve throughout the evening. The soloist was Ottilie Metzger, of the Hamburg Opera. Madame Metzger enjoys the well earned reputation of being one of Germany's principal contraltos and she did full justice both to Gluck and to Mahler. Her voice is deep, luminous and appealing and she sings with rare musical intelligence. The audience, which filled the large hall of the Philharmonie to the last seat, loudly acclaimed both the singer and the famous conductor. The soloist of the second Nikisch Philharmonic, which will occur on October 28, will be Pablo Casals, the Spanish cellist.

That three special trainloads of Berliners could be prevailed upon to make a pilgrimage to Fürstenwalde to hear Beethoven played by the Blüthner Orchestra is generally looked upon here as a huge joke. Since we have more than 1,200 concerts here each season, it is an extraordinary circumstance that the musical inhabitants of this city could be induced to make a railway journey of forty miles and at great inconvenience, in order to hear the same orchestra that they can hear nightly at Blüthner Hall, in the very heart of Berlin itself. Emil Gutmann, with true American enterprise, succeeded in accomplishing the remarkable feat of transporting the Berlin crowd to Fürstenwalde, but it required an unusual magnet to attract the crowd, and this magnet was Felix Weingartner. Fürstenwalde is a typical German "Kleinstadt"; it numbers about 18,000 inhabitants and is in no way noted for musical predilections, as other German towns even smaller in size are noted. The Gesellschaftshaus, where the Weingartner concerts are being given, was built for a dance hall and is in no way adapted for symphony concerts. The acoustics are bad, it is very drafty, and the stage is too small, so that the orchestra could not be favorably placed. And also, the entire auditorium is filled with an atmosphere of stale beer and roast goose and Bratwurst. The audience, which was made up almost entirely of Berlin people, did not allow such little drawbacks to exert a depressing in-

fluence, however, and when Weingartner stepped upon the stage he was received with a tremendous salvo of applause which lasted several minutes. The celebrated conductor was visibly moved by the sight of so many of his old friends in that Godforsaken town. With his admirable reading of the first three Beethoven symphonies Weingartner demonstrated that he is still one of the few really great Beethoven interpreters. He was more or less handicapped, notwithstanding, by the inadequate acoustical properties and by the placing of the musicians. The Blüthner Orchestra has made numerous changes in its personnel, but unfortunately not to its advantage. There were numerous technical slips, but in spite of deficiencies Weingartner scored a rousing success. He is a personality who knows how to create an atmosphere. The chronicler can record that this first of the four Beethoven concerts at Fürstenwalde was a brilliant success. Whether the Berlin public



INTERESTING SNAPSHOT TAKEN IN BUSONI'S LIBRARY  
BY EMILIENNE BOMPARD.

Left to right: Oskar Fried, Ferruccio Busoni, Frederick Stock, Egon Petri, Arthur Bodansky, Wilhelm Middelschulte, Arrigo Serato, W. Draher.

will retain its enthusiasm for the undertaking long enough to go to Fürstenwalde three times more, remains to be seen.

To arouse any kind of a sensation in these days of such enormous overproduction in every branch of music is of itself an extraordinary feat. Arnold Schoenberg may be either crazy as a loon, in which case we may assume that his efforts are prompted by honest conviction, or he may be a very clever trickster who is apparently determined to cause a sensation at any cost, finding, seemingly, the cheapest and surest way to be by writing music that in its hideousness and illogical, ear splitting ugliness defies description. At any rate, he is just at present the most talked of musical personality of the day, not excepting Richard Strauss. And he has succeeded in twice filling Choralion Hall and each time the audiences were made up chiefly of professional musicians and critics. His music to Albert Giraud's fantastical poems entitled "The Songs of Pierrot



THE GESELLSCHAFTSHAUSS AT FÜRSTENWALDE.  
Where the Weingartner concerts are being given.

Lunaire," is the last word in cacophony and musical anarchy. Some day it may be pointed out as of historical interest, because representing the turning point, for the outraged muse surely can endure no more of this; such noise must drive even the moonstruck Pierrot back to the realm of real music. Albertini Zehme, a well known Berlin actress, dressed in a Pierrot costume, recited the "Three Times Seven" poems, as the program announced, while a musical, or rather unmusical, ensemble consisting of a piano, violin, viola, cello, piccolo and clarinet, stationed behind a black screen and invisible to the audience, discoursed the most ear splitting combinations of tones that ever desecrated the walls of a Berlin music hall. Schoenberg has thrown overboard all of the sheet anchors of the art of music. Melody he eschews in every form; tonality he knows not and such a word as harmony is not in his vocabulary. He purposely and habitually takes false

basses and the screeching of the fiddle, piccolo and clarinet baffled description. The remarkable part of this whole farce is that Schoenberg is taken seriously. A musically cultured audience sits through such an atrocity with hardly a protest. The grotesque sounds which emerged from behind the black screen occasionally called forth outbursts of merriment, but the audience was as a whole very well behaved. The critics have written columns about Schoenberg. To be sure, they condemn him almost to a man, but they give him space—from four to five times the space that other more deserving composers get and they do this for the same reason that I am now doing it, because there is an element of interest for the readers of their papers in the whole scheme. As I said before, Schoenberg has succeeded in causing a veritable sensation. He even has adherents who rally round his standard and swear by his muse, declaring that this is music of the future. Otto Taubmann, the critic of the Börsen Courier, expressed the feelings of all sane musicians when he wrote, "If this is music of the future, then I pray my Creator not to let me live to hear it again."

Julia Culp's recital was announced about three weeks ago and within forty-eight hours the last ticket was gone and even the stage was crowded with the eager admirers of this unrivalled singer, this high priestess of the German lied. She brings such a strong combination of beauty of organ, vocal powers, musical instincts, soul and temperament to bear upon her lieder interpretation that place her in a class all by herself. Culp today stands unique. Her program on Tuesday comprised five songs by Mendelssohn, seven from Schubert's "Miller" cycle and four by Hugo Wolf. I was in Fürstenwalde on that evening, but my assistant, who heard Culp, reports that the waves of enthusiasm ran high and that she scored again one of those tremendous successes that have of late years become synonymous with her Berlin appearances. At the close of the program she was recalled again and again and was not let off by the eager public until she had added three extra numbers.

Victor Benham, the distinguished American pianist and director of the Michigan Conservatory of Music at Detroit, made his Berlin debut on the same evening at an earlier hour, playing at Bechstein Hall a Chopin program consisting of four preludes, the polonaise-fantaisie, op. 61; nocturne, op. 9, No. 3; four mazourkas; the F sharp major impromptu; valse, op. 42; the F minor and A flat major ballads; the C minor nocturne; the G flat major impromptu; six etudes, op. 25, and a polonaise. Mr. Benham, as my assistant informed me, was greeted by a good sized and very musical audience. Mr. Benham revealed himself both an admirable technician and a musician of refined taste and deep feeling. His plastic touch enables him to produce a beautiful singing tone and his style, which is essentially refined and elegant, is well adapted to Chopin. Right at the start his lucid reading of the four preludes proclaimed him a masterly interpreter of Chopin in the smaller forms. The same can also be said of his playing of the two mazourkas and the valse, op. 42. His performances of the two ballads in F minor and A flat also testified to his abilities in more pretentious works of the composer. His technic was remarkably clear and reliable, and his tone was at all times appealing and singing, and that is of the utmost importance in playing Chopin. The dreamy character of the two nocturnes he played was also brought out, showing that Mr. Benham also has poetry in his artistic makeup. All in all, he made a splendid impression. He will be heard again here in recital on October 25.

An enjoyable evening of sonatas was heard at Bechstein Hall, when Julius Thornberg, the concertmaster of the Philharmonic Orchestra, and his wife, who is an excellent pianist, gave the first of a series of sonata programs announced by them. Sonatas by Beethoven, Grieg and Foré were played by the artist couple in a manner that left nothing to be desired. Thornberg is already well and favorably known here as a soloist, and has equal claims to distinction as a chamber music performer.

Louis Richards, the American pianist, and Mathieu Crickboom, violinist, both of Brussels, gave a very successful joint concert at Blüthner Hall. The Beethoven C minor sonata was given a most praiseworthy rendition by the two artists, and Nardini's charming old suite in D major was presented in a style of chaste simplicity that was admirably in keeping with the character of the work. Richards was heard in the Bach-Tausig toccata and fugue in D minor. He is a pianist of more than ordinary merit, being technically remarkably well equipped, possessing a soulful tone of singular penetrating power, and revealing, furthermore, sterling musicianship. Two novelties figured on the program, a romance by T. Guridi and a ballad by Crickboom himself, both for violin with piano accompaniment. Although possessing no great value, they are pleasing compositions and were beautifully performed by Crickboom. He is a violinist of exceptional gifts, being

one of the most prominent pupils of Yaaye. His tone is large and warm and his technic well nigh impeccable.

Beethoven Hall witnessed a veritable sensation on Saturday evening, when Jascha Heifetz, about whom I wrote last June, made his rentree. This boy is beyond the pale of criticism. The critic is not called upon here to make any allowances because of his age. This child is today a great artist in every respect, and his phenomenal gifts constitute one of the greatest musical mysteries of our day. His performance of the Bruch G minor concerto was one of the finest ever heard in this city, and with what ease, assurance and elegance of style did he dash off Saint-Saëns' rondo capriccio! Few violinists there are today who can play the finale at such a tempo and with such clearness. A group of small numbers and Ernst's variations on the "Last Rose of Summer" were his other numbers. One of the most difficult compositions ever penned for violin, this piece presents more technical problems than almost anything that Paganini ever wrote. The child played it with sovereign mastery, astonishing even those among his greatest admirers who were already familiar with his uncanny powers. It is all an enigma. Little Jascha does not seem to be of this world.

Among the numerous piano recitals of the week, those by Egon Petri and Waldemar Lütschg deserve special mention as being far above the average in point of merit. Petri, the distinguished Busoni disciple, has a remarkable command over the keyboard, and he is a thinking, feeling musician. His Beethoven may not be to everyone's liking, but there are surely not many among the younger generation of pianists who could give Busoni's exceedingly complicated "Fantasia contrapuntistica" such a magnificent performance.

Lütschg, the Russian, is gaining in poetry and expression, while his many eminent pianistic qualities were revealed again in the most favorable light. Lütschg is a performer of individuality and an artist of high ideals and honest endeavor.

Norah Drewett was the soloist at a concert given on October 13 in the large hall of the Royal High School by the Verein für Volksunterhaltung (Society for the Entertainment of the People). This is a most praiseworthy undertaking, for it brings good music within the reach of the common people, who cannot afford to pay the prices demanded for ordinary concerts here. The musical offerings of these Volksconcerte, however, are in every respect first class. At this one there was excellent chorus singing by the Kiesslich Male Choir, a most excellent organization, that was heard in four groups of well known short numbers for male chorus. Miss Drewett appeared twice, playing on the first part of the program Chopin's fantasy in F minor and on the second three numbers by Schubert, namely, the ballet music from "Rosamund," a "Moment Musical" and the "Soirée de Vienne" in the well known Liszt arrangement. Miss Drewett's many admirable

qualities as a pianist and artist were displayed in these four numbers in a brilliant light. This young Irish girl produces a full round tone of beautiful quality, and she has at her command a brilliant technic. She is musical to her finger tips and overflowing with temperament. All these are qualities that make for success on the concert platform, and it was interesting to note that the young artist's playing made a strong appeal to this kind of an audience. It was not an audience of musical connoisseurs, but an audience recruited from the classes that rarely have an opportunity to attend serious concerts. But even the people at large, though untrained musically, instinctively feel the difference between the good, bad and indifferent, and the applause that Miss Drewett's playing called forth was as spontaneous as it was prolonged and hearty. She contributed two encores by Chopin, a mazurka and a nocturne.

Max Fiedler has taken up his domicile in Berlin. Before going to Boston Fiedler was one of the principal figures in the musical life of Hamburg, he having for many years been the conductor of the Philharmonic concerts of that city and also director of the local conservatory of music. Fiedler is to give two concerts with the Philharmonic Orchestra here on November 14 and 28. At both he will present exclusive Brahms programs.

An immense crowd wended its way to the Philharmonie Friday evening to listen to the first performance of Gustav Mahler's posthumous "Lied von der Erde." The composer designated this work a symphony, but it is rather a cycle of lieder for tenor and alto, which have been set to symphonic music. The texts of these songs are taken from Hans Bethges' "Chinese Flute," which is a series of ancient lyric poems based on Chinese lyrics by Li Tai To, Tschang Tsi, Mong Kao Yen and Wang Wei. The verses for tenor are quaintly humorous in character, while those for alto are more elegiac. The music which Mahler has written to these exotic poems is interesting, often weird and full of color and contrast. It is clothed in a novel harmonic garb, which is embellished by admirable instrumentation. The novelty was given a finished and characteristic rendition by the Philharmonic Orchestra under Oskar Fried. The soloists were Paul Seidler, tenor, and Madame Charles Cahier, contralto. While Seidler lacked expression, Madame Cahier, with her beautiful voice and noble, refined delivery, made a deep impression. The Mahler novelty was preceded by Bruckner's E major symphony, of which Fried gave an excellent account, albeit his tempi were rather arbitrary. This was the first of a series of concerts inaugurated by the Concert-Direction Emil Gutman for the purpose of introducing to Berlin important new works.

On the same day at noon Richard Strauss conducted the first of the annual ten symphony evenings of the Royal Orchestra. The program, in accordance with the traditions of this institution, was strictly classical and consisted of Haydn's symphony called "La Reine," Mozart's D major piano concerto, Beethoven's "Pastorale" symphony and the "Freischütz" overture. Strauss was in fine fettle, and under his genial baton the Royal Orchestra played this classical program with consummate finish and with more warmth and verve than usual. The Mozart concerto was given a noble rendition by Waldemar Lütschg. Strauss, accompanied by Max Reinhardt, left today for Stuttgart to attend the final rehearsals of "Ariadne auf Naxos," of

which the premiere will occur the coming week. This will be the great musical event of the season, and, of course, everybody is going to Stuttgart.

Frieda Hempel was to have sung the part of Zerbinetta in "Ariadne," but a serious case of influenza has compelled her to cancel all engagements, including her Budapest appearances and her Berlin concert, which was announced for October 17.

"Ariadne" will also be brought out at the Berlin Royal Opera during the season and another Berlin Strauss premiere will occur at the Kurfürsten Opera after New Year's. This will be "Feuersnot," Strauss' much discussed music drama, which, on account of its peppery libretto, has been forbidden at the Royal Opera.

The Flonzaley Quartet achieved the greatest of its many great successes here last evening. This is unquestionably the foremost string quartet of the world today. Their ensemble has been brought up to a degree of perfection that has been attained by no other similar organization. Their program last evening consisted of the Mozart D major, the new Ravel F major and the Haydn G major quartets. To hear the heavenly adagio of the Mozart quartet as interpreted by these four artists was ample compensation for having been compelled to hear the so-called music of Schoenberg and others of his ilk. If Schoenberg's is music of the future, then let us by all means have the music of the past, as written by Mozart, Haydn and Beethoven. This wondrous Mozart adagio was written by a being sent down from Heaven to delight and entrance humanity. No wonder that such a being got rid of "this muddy vesture of decay that doth grossly close us in" at an early age. Many distinguished musicians, including Hugo Becker, Willy Hess, Max Fiedler, Theodore Spiering and Ossip Gabrilowitsch, listened to the chamber music discoursed by the incomparable Flonzaleys.

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Aimee Lenalle, whose able management of the New York People's Symphony Society has been commended in many quarters, will continue her work in this laudable endeavor, and at the same time she will extend her field. Miss Lenalle will arrange and manage other musicales, lectures and entertainments for society people and some of the higher class benefits. She has had considerable experience already, as she arranged the musical program for the great Peace Convention held in New York several years ago; also the big meeting planned for welcoming Mrs. Pankhurst to this country three years ago, which event was held at Carnegie Hall, New York.

Miss Lenalle was formerly in an editorial capacity with magazines in Boston and New York, but her health compelled her to seek openings where much of the work may be done out of doors. Miss Lenalle has also rendered valuable service in the work of French translations and she still does some of this sort of work for singers.

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# LEIPSI C

LEIPSI C, October 15, 1912.

The third Gewandhaus concert under Arthur Nikisch has for the first time here the Mahler fourth symphony. The program begins with the Schubert "Rosamunde" overture, followed by the symphony, with its soprano solo sung by Grete Merrem of the Leipzig Opera, the Viotti twenty-second violin concerto, played by Willy Burmester; the fifth act Vorspiel to Reinecke's "Manfred"; five violin solo pieces with piano, and the Walter Braunfels "Prinzessin Brambilla" overture, for the first time here. Pianist Schmidt-Badekow is accompanist for the five violin pieces. A report on the Mahler fourth symphony may begin with a statement of objection, then proceed to say how much beautiful music the work contains. The one disappointing feature is the last movement, which consists only of the soprano solo, to require five minutes. When this solo is concluded, the auditor instinctively desires to hear symphonic discourse in résumé or in some impressive close. Instead, the movement closes with the very brief afterlude on the material just used as incident to the vocal work. For the rest of the symphony, and the Mahler compositions in general, one has to note that upon each new hearing the auditor feels a better respect for the composer's intentions. The homely musical dialect and the occasional close relation to the idiom of other composers are still apparent, but in the remarkably gentle and plastic reading of Arthur Nikisch one sees that it was a very vivid and busy picture which the composer was trying to call up in tone. The fourth symphony required fifty-eight minutes' time at this morning's rehearsal, the first movement requiring sixteen, the second ten, the adagio nineteen minutes. The first movement is a leisurely character piece in much graceful rhythm, always composed in the plain, workaday dialect. The mutes and tone muffers are used nearly through the entire symphony to aid in calling up the far-away illusions. The main motion is about marchlike, with muffled trumpeting and fifing enough to suggest military scenes in the distance. The scherzo, "in gemächlicher Bewegung," also holds to the gentleness of the first movement, except that there are a few unexpected effects in the instrumentation. The adagio is the reflection of the composer's celestial visions which are as inevitable to Mahler's symphonies as are the processional funerals of Bruckner. So is there in the Mahler adagio an episode of great solemnity and impressive beauty which could be as well labeled funeral. The text to the soprano solo following the third movement says that "we will partake of heavenly pleasures and avoid the earthly." Miss Merrem sang the solo in beautiful spirit and in voice showing steady gain in character and warmth. The Braunfels overture is a good work in musical means not wholly individual, yet sufficiently so to permit enjoyment of the bright festive material. The Viotti concerto suited Burmester very well and one could enjoy the apparent fidelity to the old style.

Hans Pfitzner's two-act musical mystery, "Die Rose vom Liebesgarten," was given its first Leipsic performance



LEIPSI C GEWANDHAUS QUARTET.  
Messrs. Wollgandt, Wolschke, Herrmann and Klengel.

October 15. The work is of lighter music than "Der arme Heinrich," but is nevertheless somber in parts. The musical value is far beyond the practical stage value, since the work requires over three hours to give and the action is of the most meager. There are opportunities for fine scenic pictures, however.

A program of piano and violin sonatas played by Artur Schnabel and Carl Flesch of Berlin included a Mozart E flat major, the Brahms G major and Beethoven F major. These two artists are especially valuable members of their profession as players in chamber music. They have all the desired qualities of rhythmic steadiness and the ability

clearly to lay out the musical forms, so that every composition appears in full classic beauty and breadth. Their success with the press and public is very pronounced. Flesch has a Leipsic violin recital set for February 8.

The first Gewandhaus chamber music program had the Beethoven E flat quartet, op. 74, some Schubert songs sung by Alfred Stephani of the Darmstadt Opera, and the Schubert C major string quintet, op. 163. The quartet includes, as in former seasons, Edgar Wollgandt, Carl Wolschke, Carl Herrmann and Julius Klengel.

The Sevcik Quartet, including Lhotsky, Prochazka, Moravec and Zelenka, gave its first program with the help of the Leipsic pianist, Anny Eisele. There were the Tschalkowsky quartet, op. 11, the Dvorák E flat piano quartet, op. 87, and the Beethoven F major quartet, op. 18. The artists played superbly, as they have been doing for several seasons. Fräulein Eisele's playing is well adapted to chamber music, as it is in firm rhythm and fine balance with the other stringed instruments. Her work shows steady gain and it has been well recognized here. The Dvorák piano quartet has some extraordinarily fine music, worthy to rank with fine moments of Beethoven and Brahms.

The song recital by Eva Katharina Lissmann brought six Schubert settings of Goethe poems, to include three

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"Mignon" songs, then seven practically unknown Schumann settings to poems by the Russian child poetess, Elizabeth Kulman (1808-25), and six by Brahms. The Kulman poems have titles of "Mond meiner Seele Lieblich," "Viel Glück zur Reise," "Du nennst mich armes Mädchen," "Der Zeisig," "Reich mir die Hand, o Wolke," "Die letzten Blumen starben" and "Gekämft hat meine Barke." The first of these is set in unusual simplicity, the piano accompanying with no trace of a character figure such as Schumann nearly always had for a musical base to his songs. The second and third have some piano character and the rest of the songs then go in about the usual Schumann song manner. The poems are of most sombre content in every case. The artist showed a very musical nature at full maturity, particularly marked by fine lyric talent and good vocalism.

The contralto, Iduna Choimanus, gave a recital of Bach, Schubert, Richard Wetz, Wolf and Brahms. The singing was bad and the accompanying not up to the standard expected in Leipsic. Nevertheless some of the critics took the recital seriously, as if some value had attached to it. The singer's voice seemed out of health and under poor usage.

The Russian cellist, Josef Press, of the well known Press-Maurina piano trio, had set a recital for Leipsic, but injured his fingers in the door of a railway car. His brother, the superb violinist, Michael Press, played this recital with the help of the very gifted pianist, Erika Wosskow. They played together the Tartini-Kreisler "Devil's Trill" sonata, the Glazounow concerto, and the violinist's own arrangements of a Bach sarabande and bourree, and Couperin's "La Bandonne" and "Die Kleinen Windmühlen." The pianist gave the Bach-Liszt A minor prelude and fugue, the Rachmaninoff G minor prelude, Liapounoff berceuse and the Liszt "Mephisto-Walzer." Michael Press is an artist of fine school and broad culture combined with much native gift, so that his playing gives great pleasure. The young pianist, Erika Wosskow, had studied in Leipsic with Karl Wendling and she has been for some seasons

in Berlin under Leonid Kreutzer. Her talent is sufficient to play every school, but she is especially enjoyable in the classics as of Bach, and last year, of Haydn. Her playing now seems fully mature and she will probably come quickly into her career.

Wanda Landowska, with a cembalo and a modern concert grand piano, participated with violinist Herman Berkowski in a program of Bach and Mozart. There were the Bach A major sonata for cembalo and violin, the Mozart D piano sonata, the Bach E major sonata for cembalo and violin, the Bach C major, B flat minor and D major preludes and fugues from the "Wohltemperierten Klavier" and the Bach C major sonata for violin alone. The works with cembalo were especially enjoyable and the modern concert piano sounded loud and woody, following directly upon the cembalo. The cembalist is very complete master of the Bach style as it is easily apparent when written for this two-manual instrument. The violinist played also in mature style, yet his strangely awkward bowing argued rather of an amateur than of a concert artist. The audience was delighted with the recital and the press recognized it in cordial terms.

EUGENE E. SIMPSON.

## Philharmonic Novelties.

One of the chief offerings of the New York Philharmonic Society this season will be an elaborate production of the ninth symphony of Beethoven, for which the MacDowell Chorus, with its usual numbers considerably augmented, now has been rehearsing for some time. Early concerts will offer the new "Merry Overture" of Felix Weingartner (its first public performance); Alexander Ritter's "Olaf's Wedding Dance," a symphonic waltz.

Other novelties to be presented by the Philharmonic during the season will be a new French symphony by Dutoit, a posthumous overture of Dvorák, an overture by Erich Korngold, the thirteen year old Viennese composer, and new works by Sibelius, Bruckner, Debussy, Felix Draeseke, Max Reger, Emil Graener, and others, including Henry Hadley's "In Bohemia."

The Philharmonic will begin its season with a New England tour, appearing in New Haven under the auspices of the musical department of Yale University, in Providence, Holyoke and Boston, returning to New York in time for the first concerts in Carnegie Hall, Thursday evening, November 14, and Friday afternoon, November 15.

Mischa Elman, the violinist, will be the soloist of the New England tour and of the opening New York concerts.

## Tecktonius to Tour This Country.

L. M. Goodstadt announces the engagement of Leo Tecktonius for a concert tour of the United States and Canada beginning in October, 1913. This brilliant young pianist is well known in Europe, where he is at present touring. During September he appeared in concerts in Denmark, Norway and Sweden, where he played in each country by royal command.

Mr. Tecktonius includes in his programs compositions by the leading Scandinavian composers, Emil Sjogren, Christian Sinding, Agathe Bacher-Grondahl and Jan Sibe-



EMIL SJOGREN, FAMED SCANDINAVIAN COMPOSER,  
AND LEO TECKTONIUS.  
Taken at Sjogren's home at Knifsta, Sweden.

lius. While in Sweden, Emil Sjogren entertained him as his guest at his home in Knifsta. During the week spent there the composer devoted considerable time to the illustrating of his works, so that Mr. Tecktonius might correctly interpret them on his American tour.

## New Gruppe Bookings.

Paulo Gruppe, the Dutch cellist, is to play at Northwestern University, Evanston, Ill., March 6; Wausau, Wis., March 10; Grand Rapids, Mich., March 11, and Appleton, Wis., March 12.

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#### Novelties of Granville's Program.

The recitalist needs to bestow judgment and skill in fashioning his program. There are so many things to be considered that only by extreme care can good balance be secured. It has often been stated that the artist shines forth in the musical scheme quite as much as in the rendition thereof. A poorly arranged program is a menace to any concert, while a good one is not only a thing of beauty but a joy forever.

The program which Charles Norman Granville, baritone, will present at his recital, Thursday evening, November 7, at Aeolian Hall, New York, is unique in scope and in detail, as follows:

Gia il sole dal Gange.....Scarlatti  
Per la gloria d'adorarvi.....Bononcini  
Aria de Richard Cœur de Lion.....Grétry  
Romance de Joconde.....Nicolo-Isouard  
Rastlose Liebe.....Schubert  
Schöne wiege meiner Leiden.....Schumann  
Mädchen mit dem rothen Mündchen.....Franz  
Ich trage meine Minne.....Strauss  
Himmliche Zeit.....Ries  
Chanson Bachique (Hamlet).....Thomas  
The Goth's Devotion.....Sinding  
Daybreak.....Daniels  
A Widow Bird Sate Mourning.....Lidger  
Lorraine, Lorraine Lorraine.....Spross  
The Pretty Creature.....Storace  
Here on the Brae.....Jordan  
Five and Twenty Sailor Men.....Coleridge-Taylor  
Philosophy.....Emmell  
Let Miss Lindy Pass (by request).....Rogers

The four songs from the old school which comprise Part I are rarely heard, the aria from Grétry's "Richard Cœur de Lion" and the romance from Nicolo-Isouard's "Joconde" being of a particularly interesting nature. Part II comprises classic German lieder, including Ries' very dramatic and seldom sung "Himmliche Zeit." Part III opens with the "Chanson Bachique," from Thomas' "Hamlet," with a cadenza by Victor Maurel, Sinding's "The Goth's Devotion," sung for the first time in America, and in English; also Spross' "Lorraine, Lorraine Lorraine," a descriptive ballad by Charles Kingsley and the last poem from his pen, composed for Mr. Granville. Part IV will be devoted to songs in modern vein, including a new one, "Here on the Brae," by Dr. Jules Jordan, of Providence, and "Five and Twenty Sailor Men," one of the last compositions by Coleridge-Taylor.

Two characteristics very prominent in Mr. Granville's work are his linguistic attainments and his exceptionally clear enunciation. This program will give him an opportunity to exploit both accomplishments which, with his artistic style of singing and the pleasing quality of his voice, will afford rare pleasure to those who attend.

#### Seyern Pupil at Symphony Concert.

Eleanor Cronin, a pupil of Mrs. Edmund Seyern, of New York, has been engaged to sing at the Springfield (Mass.) symphony concert on November 18. Miss Cronin has a genuine contralto voice with a range from low D to high B flat, and although but twenty-one years old, is a very accomplished and intelligent singer. Miss Cronin is also an excellent pianist, having in her repertoire such pieces as Chopin's ballad in G minor, Liszt's twelfth and thirteenth rhapsodies, Schumann's "Fantasiestücke," etc. Miss Cronin sang at Watch Hill, Conn., last summer in a concert given by the musicians of the Atlantic Hotel and the engagement mentioned above is the result.

#### The Pittsburgh Ladies' Orchestra.

An interesting and capable musical attraction is to be found in the Pittsburgh Ladies Orchestra, organized in the spring of 1911 by A. D. Liefeld, who has had long and varied experience as director of the Liefeld Orchestra, the Pittsburgh School of Music, as organist and choirmaster, composer-pianist, and as instructor of glee and mandolin clubs at universities, colleges and academies.

Mr. Liefeld has selected competent instrumentalists for the Pittsburgh Ladies Orchestra, several of the members

having formerly been identified with the Boston Fadette, Cleveland and other ladies' orchestras. This attractive organization will present a varied program of instrumental and vocal numbers that will make an especial appeal to chautauqua and lyceum audiences.

#### DENVER MUSICAL EVENTS.

DENVER, Col., October 28, 1912.

Denver's musical season was brilliantly opened at the Auditorium, on the evening of October 14, by Alma Gluck, soprano, and Alwin Schroeder, cellist. This concert was the first of a series to be given under the local management of Robert Slack. Yolanda Mero, the Hungarian pianist, will give the second number of the series on Monday evening, November 4.

Members of the Chicago Grand Opera Company, presenting the charming one act opera, "The Secret of Suzanne," by Wolf-Ferrari, appeared here October 21 and 22. Alice Zeppilli, Daddi and Costa were in the cast.

Florence Middaugh, contralto, gave a song recital at the Central Christian Church, October 1. Miss Middaugh has been studying for the past three years in New York City with John Dennis Mehan, and she was most cordially received at this recital, her first since her return to Denver. Flora Taub was the accompanist.

Dolores Reedy-Maxwell, contralto, who recently came to this city to reside, made her first local public appearance in a recital at Wolcott Auditorium, October 8. She gave a varied program of German, French and English songs and was welcomed by a large and enthusiastic audience. Belle Fauss played excellent accompaniments.

Riccardo Martin, tenor, and Rudolph Ganz, pianist, appeared in joint recital Monday evening, October 28, opening the course of three excellent entertainments given by Father Burke.

The Denver Chapter of the American Music and Art Society will hold its first meeting of the year on the evening of October 30 at the Albany Hotel. Dinner will be served at 6:30 o'clock, after which an interesting program will be given. "The Divan," a song cycle by Bruno Huhn, will be sung for the first time in Denver by the Central Presbyterian Church Quartet, composed of Lucile Roesburg-Griffey, soprano; Bessie Fox Davis, contralto; Frank Farmer, tenor, and C. W. Keltering, basso. Mrs. Edward Collins will contribute a group of modern French songs and Edward R. Fleck will make his first appearance here in a piano number. The officers of the society for the year are as follows: Lola Carrier Worrell, president; Fritz Thies, first vice-president; Frederick Schweiker, second vice-president; Caroline Holme Walker, secretary; J. C. Wilcox, treasurer; Mrs. J. H. Smislaert, chairman program committee; Blanch Dingley Mathews, chairman house committee; Mrs. H. E. Bellamy and Fred R. Wright.

#### Denison Conservatory of Music.

Denison Conservatory of Music at Granville, Ohio, has begun its nineteenth year with an enrollment slightly increased over last year and a faculty unchanged. As usual, a series of historical recitals will be presented rather informally by the faculty in addition to the regular faculty recitals, of which those by John Moyes Priske, baritone; Elizabeth Benedict, organist; Ruth Bailey, soprano, and Bertha Stevens, pianist, will take place during the next two months.

The Engwerson Choral Society will present the fourth annual performance of "The Messiah" on Sunday, December 15, and the Shepardson Glee Club will, for the first time, give a Christmas program of carols and other appropriate numbers.



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# JULIA CULP.

## The Queen of Lieder Singers.

BY ARTHUR M. ABELL.

Nine years ago the program of a concert given at Magdeburg announced two soloists. The name of one was printed in large type, as its bearer was an artist of international reputation. This was Ferruccio Busoni. The name of the other was quite unknown and appeared on the program in small letters. This was Julia Culp, and this concert marked her debut in Germany. The critic of the

archdukes and princesses. In fact, Julia Culp holds a position of exceptional favor with the aristocracy of Europe. Only last month she was for a week the guest of the Arch-



AT THE ENTRANCE TO HER VILLA, ZEHLENDORF.

principal daily paper of Magdeburg, in beginning his review of the concert said: "Today Julia Culp's name is printed in modest little type on our programs, but it will soon be seen in flaming letters, for she is a singer by the grace of God." Shortly after this Julia Culp made her first appearance in Berlin. Her success was instantaneous and overwhelming and all of the important critics proclaimed her a queen among singers, an artist possessing not only a glorious organ and a perfect method, but rare interpretative powers, unerring musical instincts and great temperament. The success of this singer from Holland was meteoric, and in one season she had become a celeb-



A RECENT PHOTO TAKEN IN THE STUDIO.  
Her sister is at the piano.

rity, while musical societies far and near clamored for her services.

Julia Culp is one of the very few artists before the public today who for years have invariably appeared before sold out houses in Berlin. It matters not how many concerts she announces for a season, each one is sold out weeks ahead. It is not alone with her beautiful, individual art that this woman makes such a strong appeal to the public; it is also because she, as a woman, possesses rare sympathy and a personality of singular charm and magnetism. In Vienna Julia Culp is the idol of the aristocracy. At her concerts in the Boesendorfer the audiences are made up largely of the aristocracy, not excepting the dukes and



IN A CORNER OF HER BOUDOIR.

duchess Maria Joseffa, the mother of the future emperor of Austria. Madame Culp is lady of honor to the Queen of Holland, and each summer she spend ten days as special guest of Her Majesty at Loo. The Queen Mother of Holland has been Madame Culp's patroness for years, ever since hearing the girl sing at the age of fourteen, when the Queen at her own expense placed her at the Amsterdam Conservatory to study. In Berlin, too, Julia Culp is a great favorite of royalty. She is invited to sing once each season before the imperial family at the palace and she frequently assists at more intimate musical events given by the Empress.

Like Sembrich, Wüllner and Messchaert, Julia Culp was originally a violinist, and as a prodigy her playing attracted much attention in Holland. At the age of fourteen, however, her mother discovered that she had a remarkable voice and it was then that she was taken to sing before the Queen Mother, who, as I have already said, provided for her vocal education. Julia Culp studied two years at the Amsterdam Conservatory and afterward came to Berlin for a finishing course with Etelka Gerster. The famous diva has always looked upon the charming Dutch girl as one of her own daughters, and to this day



JULIA CULP.

Culp invariably sings through her program to Madame Gerster before each one of her Berlin concerts.

Although Julia Culp ascended the art heavens with meteoric brilliancy, she was not one of those meteors that flash up for a time and then disappear. She has not only

maintained her position as the first living lieder singer, but she has steadily gained ground in popularity and in artistic powers. Only two weeks ago, after her appearance as soloist of a Gewandhaus concert under Nikisch, on October 7, a leading Leipsic critic wrote: "Julia Culp is the high priestess of the really beautiful and great in vocal art." The entire Fatherland holds the same view, and she has been acclaimed with no less fervor in all of the countries in which she has appeared, which include Austria-Hungary, Russia, England, France, Belgium, Spain, Italy and Scandinavia. Who can doubt that her triumphs in the land of unlimited possibilities, which she is soon to visit, will be equally great?

On a recent Sunday afternoon I enjoyed an hour's chat with Madame Culp at her charming home in Zehlendorf, a suburb of Berlin. Her house is situated just on the edge of the Grunewald and within a few rods of the picturesque Schlachtensee. Madame Culp spoke of her forthcoming American tour with great enthusiasm, declaring that she was looking forward to it as one of the most notable events of her eventful life. She expressed herself as



OUT FOR AN AFTERNOON DRIVE.

highly pleased with the manner in which her manager, Antonia Sawyer, had prepared the way for her, saying that she was looking forward to meeting this clever woman with keen anticipation.

None of the accompanying photographs do Julia Culp justice, for she is a woman who baffles the skill of the cleverest photographer. She has an exceedingly mobile play of features and her expression changes with lightning-like rapidity. When singing, Madame Culp's features mirror the ever changing moods of her song in hand with



JULIA CULP (AT THE LEFT) AND HER SISTER, AGE TEN.

wonderful fidelity. She is a musician and an artist to her finger tips and she feels deeply the music she interprets. Although the idol of the public in Germany today, Madame Culp is wholly unspoiled by flattery. She has a natural grace and charm and naivete of manner that wins and holds all who come in contact with her. Madame Culp is not only a wonderful singer and a great artist, but she is also a big hearted, sunny natured and lovable woman. It is the combination of all these qualities that has placed this singer absolutely at the head of her profession.

# DRESDEN

Dresden Bureau of THE MUSICAL COURIER,  
Eisenstuckstrasse 16, October 14, 1912.

The musical sensation of the hour is the first performance of Max Reger's latest work (op. 125, "Romantische Suite" in E major) at the first symphony concert of the Royal Capella, on Friday, October 11. The Dresdner Anzeiger begins its account with a question: "Could there have been perhaps a single one among the audience who would have even guessed this to have been a work of Reger?" The Neueste Nachrichten asks the same question, in substance, viz.: "Who would have thought that Max Reger, the obstinate 'Nur Musiker' (composer of absolute music), would ever have joined the ranks of the program composers?" Yet this paper adds, "he has made the incredible an actual fact!" The Anzeiger answers the question it puts, as follows: "Rather would one have believed that this were the work of a follower of program music . . . and even if one had supposed the work to be that of a young and unknown composer, even so, one would have all respect for such talent. Reger indeed deserves praise for his lovely tonal effects, excellent knowledge of orchestral combinations, successful translation of the poem into music, and the skill with which he mastered the style of older models. However, one feels inclined to express the wish that Reger might soon free himself from the too strong influence of his prototypes," etc. Reger does seem, in fact, to have drawn from Strauss, Debussy, Wagner and Mendelssohn for his new material and the opinion appears to be correct that he has, in this new departure, written in reality more an orchestral study, that he has imitated rather than drawn from the deep wells of inward inspiration, and yet one cannot but feel that this work augurs well for the future of Reger's mental and spiritual development. For firstly, it is so altogether delightful to the ear, especially in the scherzo, which is strongly reminiscent of Mendelssohn's fairy elves, moonbeams and moss; also in the grandiose character of the last movement, "Sonnen-aufgang" (Sunrise), that it might almost lure the elect into the belief that this is wholly spontaneous inspiration. And in a large sense it is inspired, if indirectly, by Eichen-dorff's poem, which Reger has chosen as the basis of his tone poem. If this be imitation, it is by no means a base one, but on the contrary most grateful and pleasing. Music has, in fact, almost become exhausted, as to any new forms of expression; this was true as long ago as Beethoven's ninth symphony, only not every one recognized it then or afterward, and if, now and then, a Debussy or a Strauss strikes a new vein of pure metal, it is soon exhausted, so that verily in music as in everything else, there is nothing new under the sun! In the three movements, "Notturmo, Scherzo and Finale," Reger fairly transports us into the land of dreams and poetic imagination and in the fine performance given by Von Schuch and the Royal Capella the work reveals an ethereal and dream like beauty, that has seldom been rivalled. The audience was not slow to show its delight at having its fancy so thoroughly tickled for the first time by any orchestral work by Reger, who has so long produced so much of the abstruse and the gloomy, and even ("tell it not in Gath") sometimes the boring! The applause amounted to a demonstration.

The concert of the phenomenally gifted young violinist, Sascha Culbertson, proved to be a revelation of sustained power. An extraordinary largeness and fullness of tone, which is rich and resonant in quality, instinct with life and vitality, and which declaims in such a distinctly appealing and direct, personal manner, is perhaps his most distinguishing characteristic. Add to this a dazzling bravura and marvelous, apparently unlimited power of endurance, with unfailing resources in building up stupendous climaxes, and we have all the outward features of his fine playing. Inwardly, moreover, perhaps Culbertson's great qualities are even more astonishing, especially when his youth is considered. Filled to overflowing with strong musical impulse, he owns an elemental force that belongs alone to high genius, as revealed in his interpretation of the difficult concerto in E major of Vieuxtemps, the Grieg sonata in C minor and the Bach chaconne. The result was stirring and inspiring to a degree. I cannot recall ever reading more unreserved praise than that which appeared in the Dresden press about Culbertson. In the hall were three konzertmeister, namely, Hofrat Lauterbach, Petri, and Prof. Richard Sahla, who remained to the close, when all three joined hands and went to the artist's room to congratulate him. Mention should also be made of the lad's splendid violin. Surely a better one has but seldom been heard, the tone quality being of the rarest sort. One criticism is in place, namely that Culbertson should vary his program by including selections of a quiet nature. To be kept long at such high tension is exhausting even to

the strongest constitution! The violinist was aided greatly by the unusually fine accompanist, Otto Nikel.

The concert of H. M. Field was well attended. Mr. Field displayed his technical prowess as usual; he has in fact uncommon technical ability. He succeeded best with the interesting compositions of Campbell-Tipton. His talented assistant, the singer, Elsa Monakow, by her exceptionally individual and personal note and her warm temperament, carried off not a few of the laurels of the evening, though vocally she leaves something to be desired. Both artists were well received and applause and other demonstrations of recognition were by no means wanting.

The last Lieder Abend of Prof. Léon Rains, prior to his departure for his American tournee, was attended by a

## In America Season 1912-13

Miss Ilse Veda  
**DUTTLINGER**  
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host of his friends and well wishers. Rains displayed the same qualities which have made him one of the most popular concert singers in Europe. His fine, resonant bass, with a compass of more than two octaves, and the perfect s'entendre between himself and his accompanist of many years' standing, Roland Bocquet, the highly rated composer, who will accompany him in America, made their joint "Musizieren," as the German says, in every respect one of those rare delights that can only be achieved by long intimacy and routine, with of course the necessary divine spark as the first condition. Evidently both are endowed richly with that indispensable gift, and one can predict a brilliant success for this famous pair in America. The program included songs by Flegler, Debussy, Tschai-



LATEST PICTURE OF LEON RAINS.

kowsky, Brahms, Wolf, Schillings, Strauss, and last but not least, two songs of Bocquet, who is a kind of Belgian Debussy, or rather say a cross between Strauss and the aforementioned, and is, in fact, in his way a musical phenomenon. The beautiful manner in which this artistic ensemble interpreted his "Herdglück" made upon the whole house a memorable impression which was scarcely surpassed by Strauss' "Lied des Steinklopfers." This, and Wolf's

"Feuerreiter" were among Rains' best efforts. Rains also is an excellent interpreter of the modern French school. The accompanying photograph shows the eminent singer in his studio.

Among the earlier events of the season were the trial concerts given by Kaps, in their new concert hall. This is intended for smaller audiences and is, we believe, the only hall in Dresden which has permanently fixed, upholstered seats. Though the seating capacity is comparatively small, yet the acoustics is good and the place is eminently adapted to performances where "intimate" effects are desirable. Yet it is suitable for almost every purpose as the tests proved. For instance, Dr. Marc Günzberg, the brilliant pianist, and Frau Rahm-Rennebaum with her rich, sympathetic alto and artistic personality, gave the first of these test concerts, wherein results showed that the softer, more intimate style of the singer succeeded best. Yet, in parts, especially in the exquisite cantilene of Günzberg, the latter's efforts were displayed with advantage. His faulty manner of attacking heavy chords must, in some sense, account for the fact that these were without resonance, and the sounds accordingly were dulled, not to say blunted. Next evening, in accordance with several suggestions, the podium was raised, draperies were removed, etc. But one feels inclined to attribute the great improvement more to the beautiful art of Eisenberger's delicious touch, tone and perfect attack than to the aforesaid changes. The latter appeared with the now popular trio of which Paul Wille and Hans von Schuch are the other two members, and these rare artists rendered the evening memorable. As a Mozart player Eisenberger can scarcely be excelled, while the unsurpassed verve and irresistible musical impulse of the fine Saint-Saëns trio in F major aroused the audience to hearty bursts of enthusiastic applause. The Trio is certainly to be reckoned among the best now before the public. The last test was devoted to the so called "Kleinkunst," or art of the cameo or miniature style, as for instance the "Lieder zur Laute," of Helga Petri and some recitations of Paul Neumann. Helga Petri captivated her hearers, while the humorous selections of the reciter brought down the house. The hall is evidently best adapted to this smaller style, though, as just shown, all styles can be heard there to advantage. I hear that the hall is greatly in demand.

Elena Gerhardt came again and conquered as almost never before. She was accompanied by the peerless Nikisch. This recital was the only one to be given by Gerhardt prior to her transatlantic trip. Her program covered nearly the whole list of the great song composers and it would be difficult to say in which she was the best—perhaps the "Zigeunerlieder" of Brahms suit her style best. Gerhardt excels in nearly everything she attempts, and lifts us into a far, high world of her own, where to be, if only for a few moments, is an inestimable privilege. Needless to say that Nikisch forms with this gifted songstress an artistic ensemble of the very highest order.

Herold appeared in the first symphony concert of this season given by the Friends of Music.

Professor Sauer will play at the first Philharmonic concert of the season, given by the firm of Ries (Stadtrat Plötner), and is to give a concert of his own November 5.

Helene Staegemann Sigwart (Countess Eulenburg) has returned to Dresden and reopened her classes. She is very much in demand now and her time is nearly all taken up. Frau Staegemann greatly desires American talent to train, and as soon as it becomes generally known that this great artist is teaching, talented Americans will lose no time in availing themselves of such a rare privilege, for Frau Staegemann is one of the greatest singers that has ever appeared upon the concert stage and her fine art is as rare as it is beautiful. Small wonder that she is at present fairly besieged with demands for lessons, and that she is so highly esteemed and beloved by her many pupils. Her husband, the gifted composer, Dr. Botho Sigwart (Count Eulenburg) has composed music for twenty-four cantos of Homer's "Iliad," which no less an artist than Ludwig Wüllner will render in Berlin, Munich, Dresden, Breslau, and other cities.

E. POTTER-FRISSELL.

### Aldrich School of Vocal Art.

Perley Dunn Aldrich has opened a school of vocal art at 1710 Chestnut street, Philadelphia, with Mr. Aldrich as director and Evelyn Estes Carbutt and John Myron Jolls as teachers of singing. Dr. Walther Fischer is teacher of French and German and Dr. H. W. Vaughan teaches Italian. T. Hilton Turvey is teaching of sight singing and diction, and Clifford Vaughan is the accompanist.

John D. says he feels as fit as a fiddle; but we hope that he doesn't tune up and play another shake down.—Washington Post.





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## New York Critics Laud Sembrich's Art.

The following criticisms from the New York daily papers refer to Madame Sembrich's first New York recital this season, at Carnegie Hall, Tuesday afternoon of last week:

SEMBRICH'S RECITAL A TRIUMPH OF SONG.

HER ART NOW SHOWS THE PERFECT RIPENESS OF FULL MATURITY.

BEST IN TENDER LYRICS.

Frank La Forge Plays Accompaniments That Are Worthy of the Singing.

The young pianist thunders along the keyboard and knows nothing smaller than a mezzo forte. The youthful orchestral composer calls for more instruments than a Strauss and would scorn to use the simple orchestration of a Mozart. So, too, the young singer pours out a tumult of tone and overwhelms an audience by his



SEMBRICH.

mere power of sound. But the singer who has reached the golden years of the autumn of a splendid career applies tone with confidence and makes effects in subtle, elusive but expressive shades.

Thoughts of this kind are invariable when Marcella Sembrich comes to town and gives a song recital as she did yesterday at Carnegie Hall. There never was a time when this truly wonderful singer could hurl a great volume of tone into an auditorium. Her voice, perfect in quality and in that uncommon trait of humanity which makes every utterance a direct personal communication, was always a small one. To be sure, those who used to hear her in her operatic days know that this voice always carried well to every part of the theater, but this was because it was perfectly produced. Faulty tone emission would have made much of Madame Sembrich's singing in the opera inaudible, but her admirers well remember that this was never the case.

Since she has confined herself to the field of the song recital music lovers have never ceased to be ravished by the remarkable effects which she obtains while holding herself within a very narrow range of dynamics. She essays no songs calling for the heroic style. She makes no attempts at heaven storming declamation. She keeps to lyrics which ask for the most intimate manner of musical speech, profound tenderness, pathos suppressed and poignant, or a gayety refined and gentle, and at times a humor as fine and shining as a web of gossamer.

In the delivery of such songs Madame Sembrich displays an art which rests upon a musicianship complete and authoritative, and upon a poetic insight possessed by very few opera singers. With these two things she fashions interpretations which unite delicacy of verbal touch with exquisite distribution of tonal color. The development of climaxes in her songs, whether grave or gay, is something which should furnish food for thought to every student of the vocal performance, young or old. There is no living singer who is too great to get a hint now and then from Madame Sembrich, while for the less experienced or less gifted of the vocal tribe she must ever be a teacher in all that constitutes great art.

A charming effect was obtained by singing without interruption three Franz songs, "Wonne der Wehmuth," "Es hat die Rose sich beklagt" and "Aus meinem grossen Schmerzen," all three of which were given with most eloquent feeling. Nothing could have been more beautiful than the singer's interpretation of Cornelius' "Komm wir wandeln," except of course her delivery of two of Schumann's "Brautlieder," which knocked at the gate of tears.

The present writer is unable to recall any interpretation of these matchless gems of vocal art which approaches Madame Sembrich's except that of Lilli Lehmann, but Madame Sembrich brings the searching emotion of the songs more closely home to the hearer than

any one else ever did. The flowerlike delicacy of "Röselin" and the cameo carving of the "Sandmann" were triumphs of singing. But cataloguing is not really instructive. It was a really memorable afternoon. Not unworthy to be associated with the singing of Madame Sembrich were the accompaniments of Frank La Forge, who supplied an instrumental background almost as rich in tonal tinting and poetic feeling as the foreground made by the soprano herself.—New York Sun, October 30, 1912.

MME. SEMBRICH IN RARE VOICE AT OPENING CONCERT.

ENTHUSIASTIC AUDIENCE GREETED HER IN CARNEGIE HALL AND ALMOST SHOWERS HER WITH FLOWERS.

One of the most distinct impressions which her listeners carried away from Marcella Sembrich's first concert in New York this season in Carnegie Hall yesterday afternoon was that of flowers. There were flowers about the piano in such profusion that they almost concealed the instrument, and, furthermore, there were flowers in Madame Sembrich's voice. As she went through her long program, adding a new laurel with every song, those who heard her marveled at the purity of her voice and its remarkable smoothness. Not once did she force it and every note was produced without hesitation. She sang far better than at her last concert here, and there were times when the applause rang out during the series of songs, which the program announced were to be sung as single numbers.

Madame Sembrich opened the program with four songs of Robert Franz, and when they were over the first of the floral tributes appeared. When she had finished another series by Peter Cornelius there were more flowers. Flowers followed the seven Schumann songs, and when the concert was concluded with four songs of Johann Brahms the audience moved toward the stage. The applause did not end until Madame Sembrich appeared three times and finally took her place at the flower laden piano to play her own accompaniment.

Frank La Forge accompanied Madame Sembrich. In these days of devotion to this soloist or that one the accompanist often is forgotten, but Mr. La Forge made his presence felt, and it was plain from the smile that Madame Sembrich gave him after each applauded song that she appreciated his skilful efforts.—New York Herald.

MADAME SEMBRICH GIVES GERMAN SONG RECITAL.

GREAT POLISH SOPRANO DELIGHTS AUDIENCE AND IS PRESENTED WITH NUMEROUS FLORAL TRIBUTES.

Yesterday afternoon Marcella Sembrich gave another successful song recital at Carnegie Hall.

Sembrich recitals have all the seriousness and dignity of functions. The audiences which flock to them are so fervent and aflame with art. They know that the great little Polish soprano is more than a mere singer. They admire her for the perfection of her artistic skill, and they are grateful to her for her past achievements.

The program which Madame Sembrich interpreted yesterday was less varied than usual. With the exception of two English songs, it was made up of German lieder, by Franz, Schumann and Brahms. Two hours of German lieder is perhaps an hour too much for the majority. But no one murmured, and all seemed to feel the charm with which Madame Sembrich sang and phrased.

Always conscientious, she took infinite pains at yesterday's concert to express each word and every tone in all her songs.

She was at her finest when she sang the well known "Mignon" lied and "Frühlingsnacht" of Schumann. But she was fully as delightful in her rendering of one English song, which she added as an encore, and in some Franz selections.

At the end of the first part of the recital flowers innumerable were presented to Madame Sembrich.—New York American.

MARCELLA SEMBRICH SINGS THIRTY-THREE SONGS TO A HOST OF HER ADMIRERS, INCLUDING FREMSTAD, ALDA AND BORI—CROWDS AT THE MATINEE WAITED FOR BELOVED SINGER TO PLAY HER OWN ENCORES.

From the stage piano becoming a mountain of autumn leaves and flowers, to the outer streets that were impassable blocks of automobiles, the Sembrich recital—two hours of the very spirit of song in Carnegie Hall yesterday afternoon—was the annual gala day for an audience representing the collective artistic appreciation of musical New York. . . . There in a box, in silent admiration, sat Olive Fremstad, and Mrs. Gatti brought the modest Lucrezia Bori, the little Spaniard.

Great art never won fair lady a truer tribute than the most critical public in America can give when won by commanding intelligence. This it is that animates the little Sembrich from vocal chords to finger tips. She is not only the complete musician, but a bit of a poet, too. And as a romancer—oh what arch surprises and tender musings she acted out as she sang the three and thirty songs and encores and recalls.

More great public artists feel the anguish of nervousness than confess it, and Marcella Sembrich was nervous, too. But as the listeners lost a certain consciousness of her throat they suddenly found queer feelings in their own, and brushed a tear, perhaps, at the Schumann "Song of the Bride" to a mother.

The opening phrase, "Kennst du das Land," of the "Mignon" set the series of eight Schumann interpretations on the highest plane, and after the house had redemanded both "Röselin" and "Der Sandmann," of which a merry version in the translated book of songs had given more than the usual pleasure of anticipation, the second part ended with Grieg's "Im Kåhne," ideally suited to the singer, for another encore.

Brahms, and no fewer than ten songs of him, ended a bill that gave joy to the Brahmins. From the "Nachtigall," than which nothing was more birdlike in ascending tone, to the "Hé, Zigeuner," of the gypsy songs, it was a great day for Johannes Brahms. The old

English "Lass With the Delicate Air," on recall was followed aptly by the charming "Ouvre tes yeux bleus" of Massenet.

The audience recognized each added song at the first notes of Frank La Forge's filigree accompaniment, which made all the numbers as "apples of gold in pictures of silver." And when Sembrich began to pull at the fingers of one glove—and ran off the stage—and then came back with the second glove half rolled to the wrist, the audience just shouted.

She sang, as everybody knew she would, and played for herself, the Chopin mazurka in her native Polish, a song that "is Sembrich in two words" and is called here the "Maiden's Wish."

Tossing off the top notes at last, it was no longer the "grande dame" who goes to live in a "palace" on the Riviera shortly, but the call of the wild creature of the free and open air, fresh from the Swiss chalet.—New York Evening Sun. (Advertisement.)

### MUSIC IN OMAHA.

OMAHA, Neb., October 30, 1912.

"The Secret of Suzanne," presented here by Andreas Dippel and members of the Chicago Grand Opera Company at popular prices, attracted good sized audiences to both performances. The production, with Alice Zeppilli as the Countess and Signor Costa as her jealous husband, was excellent. A feature of the brief concerts which preceded the opera at each performance was the splendid violin playing of Alwin Steindel.

\*\*\*

Martin W. Bush appeared in his annual piano recital last evening at the First Baptist Church. The program was an interesting one, consisting for the most part of compositions by modern writers and reflecting a decidedly cosmopolitan taste on the part of the player. It also served to show in a very favorable light the performer's pianistic prowess. The audience was so large that it taxed the seating capacity of the building.

\*\*\*

Carrie Jacobs Bond, the well known song writer, appeared in Omaha last week in a recital of her own compositions and greatly pleased a large audience.

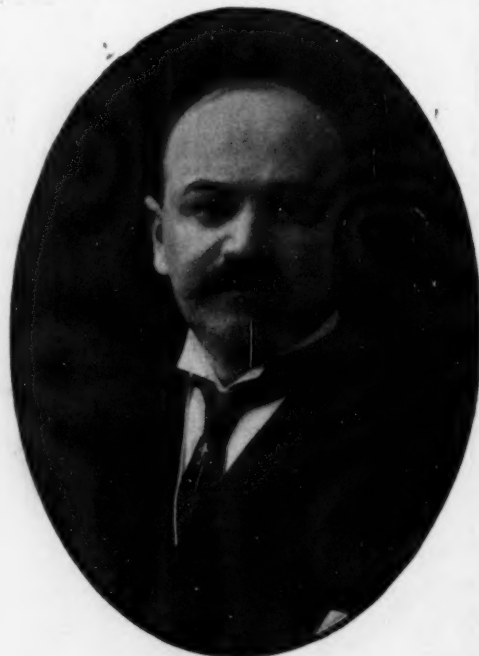
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The German Singing Society is planning a concert at the Brandeis Theater on November 25. There will be numbers by the ladies' and men's choruses, both singly and in combination, alternated with numbers by several prominent local soloists.

JEAN P. DUFFIELD.

### Volpe Symphony Soloists.

The Volpe Symphony Society will give the usual four New York concerts at Carnegie Hall this season, Tuesday evenings, November 26, January 7, February 18 and March 25. Arthur Philips, American baritone, is to be the soloist at the first concert. Clara Butt, the English contralto,



ARNOLD VOLPE.

returning to America after many years, will sing at the January concert, and that will be her first appearance of the season. Josef Lhevinne, the Russian pianist, will be the soloist for the February concert and Efrem Zimbalist, the Russian violinist, appears at the March concert.

### St. Louis Engages Grimson.

Bonarios Grimson, the violinist, has been engaged as soloist by the Apollo Club, of St. Louis, for its concert on February 11, 1913.

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## THE NEW YORK COLLEGE OF MUSIC.

Carl Hein and August Fraemcke, Directors.

The New York College of Music, of which Carl Hein and August Fraemcke are the directors, was established in the year 1878. With the present season the college enters upon its thirty-fifth year of uninterrupted success, and there is no reason to doubt that it can continue to stand alone on its merits. A proof of the dignity and standing of a large school is to be found in the results of its work shown in public.

The concerts given during the past season in the Hall of the College of Music, and the graduation exercises held in Carnegie Hall last spring, served to demonstrate the efficient work carried on at this noted institution.

The efforts of the directors to broaden and complete the careful system of education adopted at the College have been quickly recognized and appreciated, and it may be confidently hoped that, during the present season these efforts will meet with even greater favor. The directors have spared neither expense nor trouble in the maintaining of the high standard characterizing the New York College of Music, and the constant effort is made to uphold the position the institution has attained as one of the leading music schools of this country.

Always on the lookout for the best, Messrs. Hein and Fraemcke have secured a number of noted artists as instructors for the College, whose names, widely known, constitute a guarantee that students receive careful and thorough instruction, based upon sound principles and in accordance with modern methods.

The advantages of an institution such as the New York College of Music over much of the private instruction now current is obvious to anyone giving the matter serious thought. Unfortunately, the musical profession embraces many more or less incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to form his judgment as best he can on that person's fitness for his vocation. It is morally certain that the teachers of a successful institution are selected mainly on account of their ability, as it would not be in the best interests of

such an institution to sacrifice its reputation by employing other than competent instructors. This school may justly claim to possess all the requisites of a complete college of music, and to be provided with facilities for furnishing to students, at a moderate cost, a thorough and artistic musical education in all branches of the art, preparing them fully for the teaching profession as well as for the drawing room and the social circle.

Carl Hein and August Fraemcke were fellow students in Germany, and their business partnership dates from that time, when they cast their lots together, coming to the New World for realization of their ideals.

It is given to very few people to realize their ideals as these men have. Mr. Hein is known far and wide as a conductor of German choral organizations, Mr. Fraemcke as leading pianist in America, and both are heads of the New York College of Music and German Conservatory of Music. THE MUSICAL COURIER has frequently printed the pictures of these two interesting musicians.

This brief sketch closes with a full roster of the professors engaged at the institution, as follows:

Piano department—W. H. Barber, W. H. Eckerson, Hugo Grunwald, Paul Jelenek, Conrad Kind, August Fraemcke (director), Herman Genss, Sadie Goldstein, Carl Hein (director), Dirk Haagmans, Helen Hirschman, Enid V. Ingersoll, Sigmund Kahn, Maria E. Klein, D. M. Levett, Oscar E. Peltier, Gertrude Turecek.  
Vocal department—Carl Hein (director), Florence Sears-Chaffee, Sigmund Jaffa.  
Vocal sight reading department—Wilbur A. Luyster.  
Department of public school music—Dr. Frank R. Rix (director of music in New York City schools).  
Violin department—Michel Scaparo, Joseph J. Kovarik, Frank Woelber, Theodore John, Otto F. Stahl.  
Violoncello department—William Ebann, and assistants.  
Harmony, counterpoint, composition, instrumentation—Rubin Goldmark, Dirk Haagmans, Dr. S. N. Penfield.  
Organ department—Dr. S. N. Penfield, W. H. Eckerson.  
Lectures on history of music—August Fraemcke, Carl Fiqué, Dirk Haagmans.  
Elocution and dramatic art—B. Russell Throckmorton.  
String orchestra—August Fraemcke.  
Orchestra instruments—By members of the Philharmonic Orchestra.

other critics and musicians of the "Smoky City" have expressed amazement over the gifts of the lad.

Anthony Jawelak could play the piano at the age of four. As he grew older and his genius became more pronounced the people who saw him play declared he had "Chopinesque" hands. The phrase was really coined by the musical reviewer of the Pittsburgh Chronicle, Arthur



MASTER ANTHONY JAWELAK.  
The blind piano prodigy.

G. Burgoyne. The particular occasion which brought such glory for Anthony was an appearance last summer when the little pianist played with the Pittsburgh Festival Orchestra on the lawn of the Hotel Schenley. His principal offering for that day was the Mendelssohn concerto in G minor; later he played the Rachmaninoff prelude in C sharp minor and a Chopin study.

### Chadwick Society, of Rochester.

The Chadwick Society, of Rochester, N. Y., has planned to present Chadwick's "Phoenix Expirans" at the first

concert this winter, the date to be announced later. The society has begun rehearsals under the direction of John D. Beall, conductor.

"Phoenix Expirans" was written by the Boston composer (George W. Chadwick) for the Springfield (Mass.) music festival in 1892. It has never been sung in Rochester. When the work is presented the soloists will be engaged from among the local singers.

The next thing the Chadwick Society intends to do is to consider and take up the works planned for the Verdi festival which is to be given next year. The society holds its rehearsals Wednesday evenings at Hiokattoo Hall, in Reynolds' Arcade.

Mr. Beall is the musical director of the Rochester May music festivals. His studio is located at 442 Monroe avenue, corner of Meigs street, Rochester.

### Pet Names for Clara Butt.

A catalogue of pet names—some a bit irreverent, but all with a basis of true affection—that have been given Clara Butt, the English contralto, would, it is said, fill a small brochure. There is scarcely a section of the globe—with the exception of America, which she visits this winter—where Madame Butt and her husband, Kennerley Rumford, are not familiar figures, for their concert tours have taken them from Great Britain to the Continent and to South Africa and Australia.

The forthcoming Butt-Rumford tour, under Loudon Charlton's management, will be made en route to Australia and New Zealand. The scrapbook Madame Butt kept to commemorate her last visit to the Antipodes contains many amusing squibs and paragraphs which she treasures quite as highly as the more serious criticisms. One clipping which she has carefully underscored is from a little pink tinted publication at Melbourne, which exuberantly refers to her as "Colossal Clara." The fact that the famous contralto is considerably over six feet tall, with a figure—and, incidentally, a voice—in proportion, is sufficient to explain if not to justify the expression. "Columal Clara" is another expressive term that was used in Australia.

In Adelaide, a paper called The Critic spoke feelingly of Madame Butt as "The Great Voice," using the phrase repeatedly in its review instead of the singer's name; while "The Wonderful Woman" was employed in similar fashion by the Melbourne Observer. How Madame Butt's singing affects the listener may be gathered from the following excerpt from the last mentioned paper: "After listening to Clara Butt's rendition of Elgar's 'Land of Love and Glory,' one feels the latent loyalty in one's heart surging so strongly that if one could only get up and shout 'Hurrah!' or 'God Save the King!' it would in some small degree relieve the tension of one's emotions. The concert was wonderful throughout!"

### Alice Nielsen's Itinerary.

Alice Nielsen and her company opened their November tour in Winnipeg, Manitoba, Friday of last week and followed with another concert on Saturday. Monday, November 4, they filled a booking in Saskatoon, Canada, and today (Wednesday) they are at Lethbridge. The remainder of the itinerary follows:

November 7—Calgary, Can.  
November 11—Seattle, Wash.  
November 13—Portland, Ore.  
November 14—Vancouver, B. C.  
Week November 17—San Francisco, Cal.  
Week November 24—Los Angeles, Cal.  
December 3—Denver, Colo.  
December 6—Kansas City, Mo.  
December 10—St. Louis, Mo.

### Boston Handel and Haydn Engages Pagdin.

William H. Pagdin, the English tenor, has been booked by his manager, Walter Anderson, to sing with the Handel and Haydn Society, of Boston, in the Christmas performance of "The Messiah," December 22.

Other artists engaged for the season with this Boston society include Schumann-Heink, Frederic Martin and Mildred Potter.

Mr. Pagdin is also booked to sing the "Bohemian Girl" at Passaic, N. J., under the direction of C. Mortimer Wiske, and miscellaneous concerts at Gloversville, N. J.; Westfield, N. J.; Halifax, Nova Scotia; Bridgeport, Conn.; Pittsburgh, Pa., and Jamestown, N. Y.

In Athens the woman who wears a large hat in a theater is fined \$40. Speak to us no more of the decadence of Greece.—New York Evening Sun.

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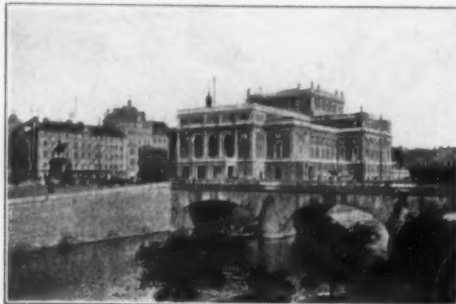
STUDIO: 6 EAST 91st STREET, NEW YORK

**MUSICAL STOCKHOLM.**

Stockholm, October 6, 1912.

Ludwig Wüllner has paid us a visit and given three recitals at the Academy of Music before large audiences. He scored the same artistic success as at his previous concerts in Stockholm. His programs contained, as usual, songs by Schubert, Schumann, Wolf, Sinding, Strauss, Brahms, etc. Among them his realistic reading of "Der Feuerreiter," by Wolf, will be remembered always for its tragic intensity. Coenraad von Bos was the accompanist.

"Meistersinger" was performed at the Royal Opera, September 20, with the cast, Miss Larsen as Eva, Mrs. Järnefeldt as Magdalena, Mr. Stockman as Walther, Wallgren as Hans Sachs, Svedelius as Pogner, Oscar as



STOCKHOLM OPERA HOUSE.

Beckmesser, etc. Mr. Järnefeldt conducted brilliantly, and Mr. Goldberg won honors for his splendid stage effects.

Great interest was also taken in Martha Phillips' concert on September 19. The lady is of Swedish birth, but married to the American painter, Campbell Phillips, and living in the United States. She introduced some American composers to the Swedish public, among them Charles Wakefield Cadman, with "The Moon Drops Low" and "From the Land of the Skyblue Water"; MacFadyen with "Inter-Nos"; Clarke with "The Wind in the Corn"; Mrs. Beach with "Ecstasy," and Liza Lehmann with "If I Were a Bird." She was very well received by the public and the critics, and sang with taste and finish.

In connection with the festival for the benefit of the poor children of Stockholm on September 21, athletic contests between members of the various theaters of Stock-

holm took place at the Stadium, under the name of "The Artists' Own Olympiad." The interest of the sold out Stadium audience was as great as on the days of the real Olympiad. The members of each theater made their entrance under colors and were preceded by an orchestra. The members from the Opera House were the most successful; they took the first prize in the tug-of-war, in throwing the javelin, running 100 metres, running high jump, running broad jump and relay race, 400 metres. Only in putting the weight were the Opera House members surpassed by an actor from the Oscarstheater, who took the first place. There also was a walking race for ladies, 400 metres. A very strange marathon race and wrestling followed, and were much admired.

Tynny Friedman played at his concert, September 23, Swedish compositions by Alfoén, Wiklund and Lundberg, and Mendelssohn's "Variations Serieuses." His virtuosity was at its best, however, in Chopin and Liszt numbers.

Alexander Kirchner bid farewell to Stockholm at a concert, September 25, and at a "Lohengrin" performance at the Opera, September 27. He was here for two seasons, and now leaves us for the Kurfürsten Opera of Berlin. He is an ideal Lohengrin, both in song and appearance. Mrs. Claussens was an effective Ortrud.

"Der Liebe Augustin," operetta by Leo Fall, scored a success at the Oscarstheater, September 27.

At the Opera House, Edyth de Lys was very successful as Aida, October 2, and as Mimi, October 5. It will be interesting to see what she will do as Violetta and Butterfly, parts she is to sing this week.

The subscription performances of the Opera begin October 14.

Perhaps opera performances will be given in several Swedish provincial towns if the plans now pending can be carried out.

Eugene E. Simpson, MUSICAL COURIER correspondent from Leipzig, paid a visit to Stockholm in the beginning of September. I was very glad to meet a member of THE MUSICAL COURIER staff, but must complain that he had so little time to spend in Stockholm.

Tor Aulin is seriously ill at Gothenburg.

L. UPLING.

**Yolanda Méro on Tour.**

The following list of dates and cities in which Yolanda Méro is to appear during her forthcoming tour will be of interest to the hosts of admirers who have followed the young pianist's brilliant career since her residence in this country. The dates are: Staunton, Va., November 1; Denver, Col., November 4; Colorado Springs, Col., November 5; Pueblo, Col., November 6; San Francisco, Cal., series of four recitals, November 10, 13, 16, 17; Los Angeles, Cal., November 19 and 22; San Diego, Cal., November 24; then through the Northwest, ending in Billings, Mont., December 10.



YOLANDA MERO.

Snapped as she left Mechanics' Hall, Worcester, Mass., after her rehearsal with the orchestra during the recent festival.

During the month of January Madame Méro plays at the Peabody Conservatory in Baltimore; with the Thomas Orchestra in Chicago and Detroit; the Kansas Orchestra in Kansas City, Mo.; recitals in Toledo, Ohio, and Kingston, N. Y., and then she leaves for a tour of the South.

Appended below are four of the programs that Madame Méro will use in some of her recital appearances:

I.	Fantasia Cromatique	Bach
	Sonata, op. 111	Beethoven
Rhapsodie, C major		Dohnanyi
Valse Intermeszo		Merkel
Nocturne, D flat major		Chopin
Valse, C sharp major		Chopin
Scherzo, C sharp minor		Chopin
Liebestraum		Liszt
II Rhapsodie		Liszt
II.		
Organ concerto, D minor		Bach-Stradal
Capriccio, F sharp minor		Mendelssohn
Capriccio, B minor		Brahms

Capriccio, F sharp major	Vogrich
Serenade	Rachmaninoff
Etude, C minor	Chopin
Nocturne, C minor	Chopin
Valse, E minor	Chopin
Polonaise, A flat major	Chopin
Tolle Gesellschaft	Dohnanyi
Sie Oiseau j'etais	Henselt
Melodie Italienne	Moszkowski
Harmonies du Soir	Liszt
XII Rhapsodie	Liszt

## III.

Variations, op. 4	Dohnanyi
Sonata, op. 109	Beethoven
Etude, op. 10, F major	Chopin
Larghetto	Chopin
Scherzo, B minor	Chopin
Etude en Octaves	Agghary
Impromptu, G major	Schubert
Elfenbens	Heymann
Clair de Lune	Debussy
Feuerzauber	Wagner
Quand je dors	Stradal-Liszt
VI Rhapsodie	Liszt

## IV.

Fantasiestücke	Schumann
Preludes	Chopin
Nocturne, F sharp major	Chopin
Etude, F major, op. 25	Chopin
Elfenenspiel	Sapellnikoff
Ballet music	Fischhof-Schubert
De Rosamunde	Fischhof-Schubert
Eugen Onegin Polonaise	Tchaikowsky-Liszt
Präludium, B minor	Bach
Jardin sous la pluie	Debussy
Das Bächlein	Grieg
Capriccio	Paderewski
Sonetta del Petrarca	Liszt
Feux Follets	Liszt
XIV Rhapsodie	Liszt

A curious story is told as to how the Rothschilds supported Carafa, the composer. The latter was far from rich. His principal income was derived from a snuff box. And this was the way of it: The snuff box was given to the author of "La Prison d'Edimbourg," about thirty years ago, by Baron James de Rothschild, as a token of esteem. Carafa sold it, twenty-four hours later, for seventy-five napoleons to the same jeweler from whom it had been bought. This became known to Rothschild, who gave it again to the musician on the following year. The next day it returned to the jeweler's. This traffic continued till the death of the banker, and longer still, for his sons kept up the tradition, to the great satisfaction of Carafa.—San Francisco Argonaut.



# WASHINGTON

\*Phone, Col. 3098,  
The Keneaw Apartment,  
WASHINGTON, D. C., October 24, 1912.

Calvé gave a concert in Washington this week. She was assisted by Signor Gaspari.

The appearance on October 30 of Efram Zimbalist is awaited with impatience. This concert will be followed soon by the appearance of Dr. Karl Muck and the Boston Symphony Orchestra, and Sembrich comes on November 8.

During November and December, Prof. Daniel Gregory Mason, of the department of music of Columbia University, New York, will give five lectures on musical appreciation. It is to be hoped that these lectures will be largely attended and bear results.

It has been the writer's privilege to see many pupils come and go from the artistic studio of Susanne Oldberg, and one is impressed with the serious attitude of both teacher and pupils toward the work going on. Mrs. Oldberg has resumed the work of the "Cours," one of the strong features of her work. In an article recently written by one of Washington's musical critics concerning Mrs. Oldberg and her work, this word was, by a typographical error, printed "Coeur," and, after all, it describes these courses as it is with heart, brain, and, above all, soul, that Mrs. Oldberg teaches.

Mr. and Mrs. Felix Gargizlia have returned from their summer spent in Italy and other parts of Europe, and are at home in Mozart place for the winter. Mr. Gargizlia is frequently requested to undertake a concert tour, but the large private class and the fact of his being head of the music departments in three of Washington's leading schools (Chevy Chase College, Madison Hall Seminary and the Hamilton Seminary) will deter him from engaging in such for the present.

Under the direction of DeCortez Wolfungen, the Washington Grand Opera Chorus held its first meeting of the season October 14 with a large attendance. Mr. Wolfungen's work has received the endorsement of authorities like Dr. Carl Muck, conductor of the Boston Symphony Orchestra, and Hofrath von Schuch, director of the Royal Opera, Dresden.

Mrs. A. L. Goodhue, one of Washington's leading voice builders, has returned from a summer tour of England. Mrs. Goodhue was accompanied home by her daughter, Miss Goodhue, who has been studying piano under Van Dam, of the Brussels Conservatory.

Nellie Wilson Shircliffe, solo soprano of the New York Avenue Presbyterian Church, and for years the leading soprano of Washington, and William C. Mills, tenor soloist of the Mt. Pleasant Congregational Church and director of chorus, were the artists engaged for the formal opening of the new and beautiful Hotel Powhatan. Both singers were in fine voice and proved the main attraction of the evening.

Mrs. H. W. Lawson, nee Kaspar, was the soloist at the first concert given this season at National Park Seminary, Forest Glen. Her program comprised numbers by Wagner, Gounod's waltz from "Romeo and Juliet," and several songs by Thayer and Spross. Mrs. Lawson has been secured for several concerts in Ohio and New York as the result of former appearances.

Ethel Tozier-Hardy is at present en tour through the South with other artists, and is meeting with splendid success, her playing always being of a high order.

A new local teacher of singing is Nellie L. Monks, a pupil of some of the leading European teachers of voice. She has been abroad for the past three years, spending most of that time in Berlin and Paris. Miss Monks is also teacher and head of the vocal department of the Eastern College, at Manassas, Va.

The versatility of that indefatigable worker, Heinrich Hammer, director of the Washington Symphony Orchestra, is shown by his engagement as director of the fashionable but musical Friday Morning Club, director of the Choral Society, organizer and director of a musical society at George Washington University. In addition to these duties he devotes many hours to teaching. Mr. Hammer has had the honor of being made chairman of the music committee, relative to the World's Permanent Exhibition. Mr. Hammer is busy also writing a chorus for the Fri-

day Morning Club, the verses being by Mrs. John Jay White.

Mildred DeL. Harrison, teacher of piano at the Lucia Gale Barber School, is doing considerable accompanying in conjunction with her teaching.

An erroneous impression has arisen through the engagement of Helen Donohue DeYo at the Church of the Covenant. Mrs. DeYo holds the position of soloist at St. Margaret's Episcopal Church (morning and evening service) and has also been engaged with the double quartet at the Church of the Covenant for the musical service each Sunday afternoon.

DICK ROOT.

## MUSIC IN SAN DIEGO.

SAN DIEGO, Cal., October 21, 1912.

The Amphion Club began last week its musical season with an elaborate program given by an orchestra of twenty-five pieces, conducted by Ernest L. Owen. Three soloists added to the enjoyment of this program—Blanche Lyons, soprano; Bess Gilbert and Royal Brown, pianists. The "March Hollander," played by the full orchestra, opened the program. The second number was a beautifully and effectively rendered concerto in A minor (Grieg) arranged for piano with orchestral accompaniment, Bess Gilbert being the pianist. Blanche Lyons, the soprano for the Ohlmeyer Coronado Tent City Band, was the soloist in the third number, singing "Una Voce Poco Fa" (Rossini) and responding to an encore. The last number on the program was a Liszt concerto, in which Royal Brown was the soloist, and he had splendid orchestral support, Mr. Owen winning high praise for his fine directing.

The symphony orchestra, under the directorship of Lionel Gittelsohn, will present the following program on October 31: Symphony (unfinished), Schubert; intermezzo, Goldmark; "Springtide" and "At the Cradle" (for strings only), Grieg; overture, "The Magic Flute," Mozart; march, "Midsummer Night's Dream," Mendelssohn.

Johanna Gadske sang last week at the Spreckels Theater.

Patrons of grand opera are looking forward to the Lombardi opera season.

TYNDALL GRAY.

## Rubinstein Club News.

During the past summer Mrs. William R. Chapman visited Liza Lehmann in London and before returning to America the English composer presented Mrs. Chapman with the score of a new setting for Eugene Field's Dutch lullaby, "Wynken, Blynken and Nod." The new composition is dedicated to the club, and will be sung at the first concert of the season, on the night of December 10.

Henry Holden Huss, the American composer, has composed a new "Ave Maria" and dedicated it to the Rubinstein Club, and this will be sung either at the midwinter concert in February or at the April concert.

Singers from the Metropolitan Opera will appear at the musicales this season, which will again take place at the Waldorf-Astoria, the afternoon events in the Astor Gallery, and the gala night concerts in the large ballroom.

The dates of the evening concerts are December 10, February 18 and April 22. The Saturday afternoon musicales are scheduled to be given November 16, December 21, January 18, February 15, March 15 and April 19. Tuesday evening, the club is to hold a reception at the Waldorf-Astoria, followed by a dance. The annual election of officers will follow on April 24 and the annual White Breakfast will be given Saturday, May 3.

William R. Chapman, the musical director of the club, and Mrs. Chapman returned to New York at the close of the recent Maine Music Festivals. They are staying at the Waldorf-Astoria.

## Howard Wells' Success.

Howard Wells, whose highly successful career as pianist and teacher in Berlin is well known, has opened his season, with his teaching time completely filled. This season Mr. Wells is bringing out several pianists in concert. The first of his pupils to appear is Arthur Howell Wilson, who appears in Berlin on December 8 and in Dresden on December 14, when he plays the Saint-Saëns G minor concerto with the Dresden Gewerbehaus Orchestra. Mr. Wells' remarkable ability as a trainer of teachers has met with such recognition that several of his pupils are now occupying responsible college positions in the United States and Europe. In addition to his activities in the pianistic field, Mr. Wells has a large following for ear training, his classes containing many voice and violin students as well as pianists.

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By Gabriel Pierné

English Version by Claude Aveling

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This latest of the choral works by the composer of "The Children's Crusade" and "The Children at Bethlehem" has been written around a cycle of the beautiful legends which glorify the life and deeds of the blessed Saint Francis, picturing his progress from the moment when he denies himself to the companions of his life of pleasure to choose the "Lady Poverty" for his bride, to his death in the glorious certitude of Paradise.

The spiritual beauty of the subject, and the charm, delicacy and religious conviction expressed in its music make the work in every way a worthy successor of "The Children's Crusade," for the composer, inspired by the affecting ingenueness and gentleness of his hero's character, has given his vividly-written pages a wonderful atmosphere of peace, serenity and mystic love.

Like Pierné's preceding oratorios, it is certain to find widespread appreciation in this country and will be extensively given during this season.

**G. SCHIRMER**

3 East 43d Street New York

# WITH THE SINGERS

An aria from Diaz's lyrical drama "Benvenuto Cellini" will be a feature of the first Volpe Symphony concert of the season, at Carnegie Hall, Tuesday evening, November 26. The singer is to be Arthur Philips, the American baritone, who was a popular member of Oscar Hammerstein's London Opera Company. Mr. Philips is under the management of Foster & David.

The affiliated art and civic organizations of Detroit, Mich., held a memorable reception Monday afternoon of last week, in honor of that noble woman, Ernestine Schumann-Heink. The ballroom of the Hotel Ponchartrain was in gala dress for the occasion. There were speeches, all testifying to the personal qualities and glorious art of the famous contralto. Elsewhere in this issue of THE MUSICAL COURIER detailed mention of the event will be found.

Last Thursday afternoon Annie Louise Cary-Raymond, the former American star contralto, paid a visit to her old friend, Antonia Sawyer at the Sawyer Musical Bureau, on the third floor of the Metropolitan Opera House building, New York. Mrs. Cary-Raymond is in splendid health and will, as heretofore, spend a part of the winter in New York.

Philip Spooner, the American tenor, who is to sing in New York this season, was among the host of young enthusiasts at the Sembrich recital at Carnegie Hall last

tralto voice. For some time to come Miss Spencer will be able to entertain her American friends with stories about what she did and was obliged to leave undone while a sojourner in London town. One of the most amusing experiences, however, happened in Belfast, the stronghold of the fighting Irish who are opposed to Home Rule.

Miss Spencer was engaged to sing in "The Messiah" with the Belfast Choral Society. Instead of writing her a note informing her about the hour for beginning the performance, some one in authority sent her a program of the previous year's presentation of the Handel oratorio, and this bit of paper stated that 8 o'clock was the time. When she reached the greenroom of the hall at 7:55 all the singers had assembled and the tenor was singing the opening air, "Comfort Ye." It turned out that they had decided to begin the performance at 7:45, and in the unsystematic manner in which musical things are done over there, the soloists were not notified of the change. But the contralto did not miss even her first solo, as she sent a note to the leader telling him of her arrival and was ushered on the stage without disturbing any one.

One of the New York musical managers commended the American singers who wish to be heard, and arrive at the bureau with their own accompanists. "Usually," the manager said, "when a foreign singer presents himself or herself they expect us to furnish a pianist free of charge; they appear to regard themselves as divinely appointed, and what is right for the rank and file may just as well be eliminated in their cases. The singer who comes for a hearing with her own accompanist helps to create a favorable impression even before singing. At least, we managers do not lose valuable time in hunting an accompanist. We do not keep pianists on hand as we do our typewriters and secretaries."

Hildegard Hoffmann-Huss, the soprano, who is giving joint recitals with her husband, Henry Holden Huss, the pianist-composer, will sing a number of the Huss songs at recitals this season for her former clientele in Brooklyn. The Husses are engaged by the Brooklyn Institute for three recitals, one in Brooklyn and two in Long Island towns, where the Institute is spreading its gospel of sweetness and light.

Louise Homer, of the Metropolitan Opera Company, sang four of her husband's songs (Sidney Homer) at the recital which the contralto gave in Brooklyn last Thursday evening at the opera house of the Academy of Music.

George Hamlin, the American tenor, opened a week of New York recitals by singers, at Aeolian Hall, Sunday afternoon. Charles Norman Granville, the baritone, sings in the same hall Thursday evening (November 7), Emma Loeffler, soprano (formerly with the Manhattan Opera Company), follows with a recital on Friday evening. Nina Dimitrieff, the Russian soprano, sings in Aeolian Hall, Sunday evening, November 10.

Still another German lieder singer is to tour America this season. She is Margaret Goetze-Kellner, soprano, who will sing under the management of Haensel & Jones.

John McCormack, the Irish tenor, arrives from Europe this week on the steamer Caronia. Other steamers due within the next few days have aboard other singers for the allied opera companies. McCormack sings in concert in many cities where he has not before appeared. Charlotte Maconda, the American soprano, is to be a member of the McCormack company.

Rheinold von Warlich, Russian basso, arrived in New York on the Oceanic last week. He is to sing with orchestras and give recitals. Loudon Charlton is managing the Von Warlich bookings.

Reports from far, far away, declare Melba's voice is in superb condition. The Australian soprano returns to America for the season of 1913-1914.

Josephine McCulloh, the Philadelphia soprano, whose singing of dramatic arias has brought her opera offers, may later decide to disregard family objections and become a full-fledged prima donna. Miss McCulloh has voice and stage presence and is not wanting in histrionic talent. She has sung the role of Santuzza privately and those privileged to hear her state that she rose to the occasion like a singer of long experience. The late Fanny Davenport



PHILIP SPOONER.

week. Mr. Spooner attended with his best friend—his mother, Mrs. John C. Spooner.

Besides marveling at the finish of Madame Sembrich's vocalism, many of those whose taste in dress is authoritative, expressed admiration for the gown worn by the singer. The season's white and black combinations were effectively designed in the under robe of white charmeuse with overdrapery of rich black Spanish lace. A single red rose at the corsage furnished the contrasting bit of color. The prima donna wore her rope of pearls and a black and silver bandeau and black feather adorned her head.

Irene Armstrong, the American lyric soprano, who is touring with the Myron Whitney Concert Company, finds her Western audiences very responsive. She has had much success singing Sinding's "Sylvain" (in English) and Campbell Tipton's song "Spirit Flower." In Columbus, Ohio, where the musical standards are high, Mrs. Armstrong was obliged to repeat several of her French songs, which she sings with much finish and charm.

"Our own Janet" Spencer, younger and slenderer than she was before spending that year and a half in England, is radiant because she is home again, and it means just home to this sincere singer with the deep, rich, true con-



once said that when it comes to acting, she "would rather have an ounce of talent than a ton of training." Miss McCulloh may have the ounce of talent. This young singer had her voice placed by Mrs. C. Howard Royall, of New York, and teacher and pupil are the warmest of friends. Both Mrs. Royall and Miss McCulloh were at the Sembrich recital last week.

Madame Sembrich is to give her second New York recital at Carnegie Hall, January 2.

EMMA L. TRAPPER.

#### M. F. Burt Scientific Sight Singing Method.

The subjoined letters furnish some idea of the broad scope of the M. F. Burt scientific sight singing method. Whether it concerns graded school work, the adult singer seeking a church position, or the little tone deaf child of five years, all are said to be equally benefited.

A professor and superintendent in one of the leading colleges of the country, whose wide experience in leading educational institutions, both in the East and West, adds weight and value to his judgment, writes the following:

I have sincere pleasure in certifying to the results accomplished by the scientific method of teaching sight singing employed and perfected by Mary Fidelia Burt.

My opinion is based upon the work done by her for her pupils whom she has prepared for teaching her method. In particular, one of her pupils, Miss W— M—, was one of our teachers of music in A— Academy for two years, and her success with the children was of the highest order.

Since Miss M— left A— she has twice been offered re-engagement on account of the unusually satisfactory character of the results of her work.

I have seen also the product of Miss Burt's method with several groups of children, differing widely in intelligence and culture and especially differing in their previous opportunity of hearing good music.

In every one of these musical functions, whether as class lessons or at public exhibitions, the character of the work rendered was far the best that it has ever been my privilege to hear.

If there shall ever come anything like a uniform consensus of opinion among musicians as to a specific and workable method for the teaching of this phase of music, I can see no reason why this marvelous method of Miss Burt's should not constitute the basis of such agreement, and many reasons why it should.

H. H. H.  
A— College.

The following letter shows what it is possible to achieve in a very short time through Miss Burt's method:

My dear Miss Burt: Before studying with you I relied absolutely on the piano to prompt me in all my reading, being unable to sing a hymn at sight unaccompanied. I also found much trouble with chromatics and half-steps. Now, after only thirty-four lessons, as a contralto soloist, I read all hymns at sight, as well as difficult anthems. At a recent church trial I particularly felt the wonderful help I had received from you. In my vocal work, it has given me much freedom and accuracy, purity of tone and attack, and added precision and forcefulness to my delivery.

Very sincerely yours,

Brooklyn, N. Y.

A. B.

The fear any mother might entertain that her child is possibly tone deaf should be dispelled after perusing the following note from a very grateful parent:

Last winter my little daughter at the age of five began to take sight-singing lessons of Mary Fidelia Burt. Until that time she had evinced no musical ear and could not even sing the tones of the scale correctly. She also showed no particular love for music. In two months she made rapid progress, her tones became true and sweet and she could take down simple tunes stenographically to the great amazement of all my friends. The child is now six years old and can read accurately in several keys. She also has developed a great love for the work.

New York City.

Mrs. G. W.  
(Advertisement.)

#### Richard Lowe Studio Recital.

Four pupils of Richard Lowe gave a recital at their master's studio, at 44 Bamberger strasse, Berlin, on the afternoon of October 13, when the following program was sung:

Aria from Herodiade .....	Mascheroni
Frieda Wolf (of the St. Petersburg Opera.)	
Romanze from Cavalleria .....	Mascagni
Myrtle Ashby.	
Aria from Lucia .....	Donizetti
Marga Silvester.	
Aria from La Gioconda .....	Ponchielli
Habanera from Carmen .....	Bizet
Eleanor Painter-Schmidt	
(of the Covent Garden Opera and the Charlottenburg Opera).	
Gebet from Tosca .....	Puccini
Frieda Wolf.	
Aria from Die Zauberflöte .....	Mozart
Marga Silvester.	
Duet from La Gioconda .....	Ponchielli
Eleanor Painter and Myrtle Ashby.	

Much interest was aroused by the singing of Miss Ashby, who is a native of Tacoma, and of Indian descent. She has a beautiful voice and a passionate delivery. Eleanor Painter, of Colorado Springs, is one of the most gifted pupils Lowe has produced and he counts a Destinn, a Labia, a Bertram among his disciples.

The train was held for five minutes at St. Paul while two feminine members of the Boston Grand Opera Company danced the turkey trot and Gaby glide on the station platform. Possibly this is an argument for opera in English.—New York Morning Telegraph.

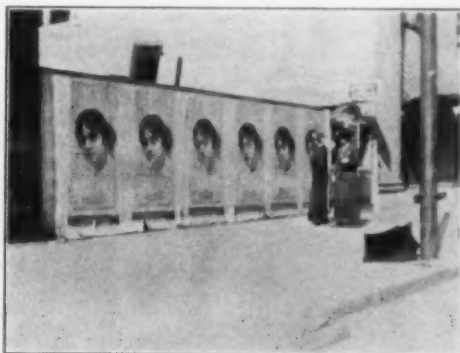
#### Ganz and Riccardo Martin in Sacramento.

Riccardo Martin, tenor of the Metropolitan Opera Company, and Rudolph Ganz, the Swiss pianist, gave the following program for the Saturday Club of Sacramento, Cal., Monday evening, October 21, the singer being assisted by Lima O'Brien, accompanist:

Etudes symphoniques, op. 13 .....	Schumann
Mr. Ganz.	
Serenata .....	Sinigaglia
Als die alte Mutter .....	Dvorák
Matinata .....	Leoncavallo
Mr. Martin.	
Prelude, C sharp minor, op. 45 .....	Chopin
Berceuse, op. 57 .....	Chopin
Polonaise, op. 53 .....	Chopin
Mr. Ganz.	
Aria, Che gelida manina (La Bohème) .....	Puccini
Mr. Martin.	
Before the Dawn .....	Chadwick
What Is Love? .....	Ganz
Morning Hymn .....	Henschel
Mr. Martin.	
Intermezzo from op. 23 (new) .....	Ganz
Bauerntanz, op. 24 (Peasant's Dance) (new) .....	Ganz
Petrarca sonette, A major .....	Liszt
Rakoczy March .....	Liszt
Mr. Ganz.	
Aria, E lucevan le stelle (La Tosca) .....	Puccini
Mr. Martin.	

#### Alma Gluck in Denver.

The accompanying picture shows a sample of the effective bill board publicity carried on in behalf of the recent concert given by Alma Gluck in Denver, Col.



ALMA GLUCK ON THE DENVER BILLBOARDS.

fective bill board publicity carried on in behalf of the recent concert given by Alma Gluck in Denver, Col.

#### Tribute to Nahon Franko.

The following letter is from F. H. Torrington, one of the foremost musicians of Canada, who has been associated with the best in music in Toronto for many years:

F. H. Torrington, Mus. Doc. (Tor.).

Musical Director.

THE TORONTO COLLEGE OF MUSIC, LIMITED,

12 and 14 Pembroke Street,

TORONTO, October 12, 1912.

Nahon Franko, Esq.,

Conductor Festival Concerts, The Arena, Toronto:

DEAR MR. FRANKO: Permit me to express to you the very great pleasure with which I have listened to your orchestra during the present week. I am sure you have made thousands of warm friends in Toronto and I feel sure you and your orchestra will always find a hearty welcome here—Toronto—and particularly the public schools of Toronto owe the promoters of the festival scheme a sincere vote of thanks for permitting the school children to have the opportunity of hearing the splendid music of your most effective orchestra under your able conductorship. Anything I can do to promote your interests in our city and in Canada is at your service.

Wishing you everywhere great success, I am,

Yours faithfully,

F. H. TORRINGTON.

#### Persinger's New York Debut.

Louis Persinger, the young American violinist, who recently came back to his native land after genuine success abroad, will give his first New York recital at Aeolian Hall, Saturday afternoon, November 9. His program follows:

Concerto, E minor .....	Nardini
Prelude and fugue, G minor (for violin alone) .....	Bach
Aria .....	Matheson
Capriccio .....	Haydn
Deutscher Tanz .....	Hummel
Rigaudon .....	Monsigny
Concerto, G minor, op. 26 .....	Bruch
Aus dem Norden .....	De Grassi
Scherzo .....	De Grassi
Dance tripartite .....	Nachez

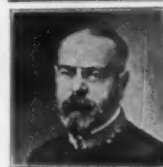
Samuel Chotzinoff is to be Persinger's piano accompanist.

My confrere, W. J. Henderson, asks a harsh question about opera singers: "When did you ever see an opera singer sitting through a Brahms symphony or a Kneisel Quartet concert?" Well, though I am pained for Brahms, I forgive a poor child of nature for refusing to attend the dreary intercessions of a few retired orchestra mechanics.—New York Morning Telegraph.

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## FROM THE STUDIO OF MAESTRO AND MAESTRA TERESA EMERICH.

Throughout the summer singers were coming and going at the Emerich studio in Berlin. Helena Forti, the beautiful, young and talented prima donna of the Dresden Royal Opera, was studying the title role of the new opera, "Stella Maris," by Kaiser, with which she has already opened the season, scoring a brilliant success, and winning the unanimous approval of both public and press. Then came a most remarkable Fidelio. Heinrich Haensel, too, sat at the feet of the master before singing Parsifal in Bayreuth, and at the beginning of the autumn season in Hamburg he won for himself the highest praise with his superior rendition of the roles of Rhadames and Lohengrin. Hans Tänzler, the celebrated tenor of the Karlsruhe Court Opera, proved by his brilliant work how much he had gained by his study during the summer, and Putnam Griswold, the distinguished basso of the last New York Metropolitan Opera season, industriously polished his wonderful voice and refined his Hans Sachs and his Wotan. The same may be said of Giesen, the first bass of the Cologne Stadttheater, who is now setting aquiver both his audiences and the theater building with the power of his deep bass.

The beautiful and gifted Mary Cavan, of the Dippel Company, who spent the entire summer working industriously with Maestro Emerich, and for whom the most hopeful prophecies have been made by all the connoisseurs of Berlin who have heard her, will undoubtedly soon give proofs of her great progress. Marguerite Sylva, the former prima donna of the Paris Comic Opera, who is well known in America, came with Mary Cavan to Berlin. The Emerichs immediately recognized the great artistic qualities of this remarkable singer, and undertook to prepare her for a tournee of the important theaters of Germany, Austria-Hungary and Russia. And she took the first intrepid step by singing Carmen with Caruso at the Berlin Royal Opera, winning a most brilliant success. The audience lavished upon her and the celebrated tenor frenzied applause, and the Crown Princess, who was present, sent her bouquet to the artist on the stage and congratulated her upon her success. The press unanimously acknowledged her as a worthy and equal partner of Caruso and invited her speedy return. On October 19 she is to sing at the palace of the Crown Princess in an important musical function. The American colony has also engaged her for a big musicale for charitable purposes, which is to be given under the patronage of the American Ambassador. Thus at one stride Marguerite Sylva has won over the German capital, a most difficult feat artistically, and can now proceed to new triumphs in the other important cities. Great credit is due to Maestro and Maestra Emerich for having introduced this artist to Germany, just as in the case of the celebrated French tenor, Charles Dalmores, whom they brought to Bayreuth.

### Berlin Press Praises Gerard.

Frederic Gerard, the American violinist, who effected his Berlin debut on October 9 with the assistance of the Blüthner Orchestra, under the conductorship of Edmund von Strauss, made a splendid impression, as may be seen from the following press opinions:

Frederic Gerard is a conscientious, serious minded violinist who charms his hearers with a cultivated technic and musicianly ability. His beautiful tone shows a purity and clearness of intonation which

gives great promise for the future of this young artist. Mozart's E flat concerto he played with scholarly interpretation, which showed his great ability, and Bach's E major concerto was given also with a fine understanding and intelligent appreciation. The Blüthner Orchestra, led by Edmund von Strauss, accompanied the soloist.—Vossische Zeitung, Berlin, October 12, 1912.

A concert, which was fairly well attended, was given by the young violinist, Frederic Gerard, with the assistance of the Blüthner Orchestra, under the direction of Edmund von Strauss. Mr. Gerard produces from his instrument a pure warm tone, showing particularly in the adagio of Mozart's E flat concerto and the Rimsky-Korsakov's fantasia de concert, a cantabile, singing quality.—Norddeutsche Allgemeine Zeitung, Berlin, October 12, 1912.

A pleasing success was achieved by the young violinist, Frederic Gerard, who made his debut here at a concert in Blüthner Hall with the assistance of the Blüthner Orchestra. The Mozart E flat concerto was one of his numbers, which he played with a pure, clear tone, and a technical decision and ability very agreeable to hear. He also gave evidence of musicianly intelligence and scholarly attainment in his rendering of the Rimsky-Korsakov fantasia de concert.—Berliner Börsen-Zeitung, Berlin, October 10, 1912.

A young violinist, Frederic Gerard, made his debut last night at Blüthner Hall, with the assistance of the Blüthner Orchestra, under the direction of Edmund von Strauss. Judging from Mr. Gerard's rendering of the Bach E major and the Mozart E flat concertos, he



GROUP PHOTOGRAPHED AT THE EMERICH STUDIO.

From left to right, sitting: Madame Winter, Maestra Teresa Emerich, Marguerite Sylva, Madame Griswold, Madame Jadlowker, Franz Emerich, Francis Rose; second row, standing: Herman Jadlowker, Mr. Conrad, Carlo Emerich, Mr. Dingeldey, Director Popper, Putnam Griswold, Madame Popper.

has had excellent violinistic training and has reached a high degree of musical attainment. His tone shows nobility and beauty and at all times his playing evidenced a healthy, musicianly intelligence and a great deal of talent. We look forward with interest to the further development of this promising young artist.—Berliner Börsen-Courier, Berlin, October 10, 1912. (Advertisement.)

### Concert in San Diego.

The Amphion Club, of San Diego, Cal., gave a concert at the Wednesday Clubhouse, October 2, with Beatrice Fine, soprano, as soloist, and Gertrude Ross at the piano. The program follows:

Batti Batti (Don Giovanni).....	Mozart
La Folleta.....	Mozart
Moi.....	Reynaldo Hahn
L'Oiseau bleu.....	Jaques-Dalcroze
Le coeur de ma mie.....	Jaques-Dalcroze
Le Tambourin (Old French).....	Weckerlin
La Mandoline.....	Debussy
De puis le jour (aria, Louise).....	Charpentier
Kinderlieder—	
Hanslein.....	Taubert
Soldatentied.....	Taubert

Elfenlied.....	Hugo Wolf
Verfolgung.....	Carl Winning
(Dedicated to Beatrice Fine.)	
The Cry of Rachel.....	Mary Sumner Salter
Sylvain.....	Christian Sinding
Down in the Forest (Spring).....	Landon Ronald
Love, I Have Won You (Summer).....	Landon Ronald
I Will Give You the Keys of Heaven (Old English).....	Unknown
A Little Song.....	Arthur Voorhies
The Birthday.....	Huntington Woodman

### MUSIC IN MEMPHIS.

MEMPHIS, Tenn., October 19, 1912.

Memphis music lovers are getting anxious about the prospects for grand opera here this season. There are slight prospects and great hopes for the coming of the Metropolitan Grand Opera Company late in the season. The sum required to bring these artists, to a small music loving circle, seems stupendous. It seems that the price of seats will have to be from \$5 to \$10 each to make the proposition a paying one. The Orpheum Theater is the only playhouse in the city with sufficient seating capacity and stage to take care of the Metropolitan Opera Company, and Manager Fabrish is enthusiastic and making every effort to give to the people this excellent opportunity. Memphis wants grand opera, but it is a question whether there are sufficient numbers of real music lovers to justify the gigantic undertaking. Promoters are awaiting sufficient encouragement. All together! Let's pull!

\*\*\*

A social musical feature of the season will be the chamber concerts inaugurated by the Nineteenth Century Club department of music, Augusta Semmes, chairman. Matinee luncheons will be given on the days of the concerts, and afternoon tea will be served every day. These affairs will be brilliant, from a social and educational standpoint, and there will be artists of merit and talented members of the club on every program.

\*\*\*

Wednesday, October 30, the Beethoven Club will open the winter series of artists' concerts with the appearance at the Goodwyn Institute of Marie Rappold, prima donna soprano.

\*\*\*

The Young Men's Hebrew Association has issued invitations for a lecture-musical to be given at its home late in this month.

\*\*\*

Mrs. R. L. Brown entertained the Renaissance Music Circle at its opening meeting of the season, October 17. Mrs. Carruthers Ewing, chairman of the program committee, read an interesting paper on American composers. Others appearing on the program were: Mrs. Harold Fortune, Mrs. H. C. Wilson, Rosalind Kline, Birdie Chamberlain, Mrs. Ray Dunscomb, Mrs. R. L. Brown, Phoebe Grosvenor and Mrs. R. L. Parker. Mrs. G. B. McCoy was accompanist for the meeting.

NOLA NANCE OLIVER.

### Concerts at Hollidaysburg, Pa.

Inspired by the artistic faculty engaged, Miss Cowles' School for Girls, at Hollidaysburg, near Altoona, Pa., will have a series of concerts by visiting artists this season. Hollidaysburg has a population of only 5,000. Christine Miller, the Pittsburgh contralto, sang there Friday of week before last, assisted at the piano by Blanche Sander Walker. November 22, Alwin Schroeder, the cellist, will give a concert, assisted at the piano by Ann Atkinson Burmeister (formerly Mrs. Richard Burmeister). Mrs. Burmeister is teacher of piano at the school; Julia McGowan Brackett, soprano, is vocal instructor; Richard W. Oppenheim is the violin teacher, and Ione Velma Stevens is teacher of elocution.

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## GEORGE HAMLIN'S SONG RECITAL.

The law of progress is certainly exemplified in the case of George Hamlin, who, on each of his new visits to New York, reveals added qualities of artistic musicianship which point upward and onward toward the goal of perfection so eagerly sought by the many but found only by the limited few.

Last Sunday afternoon, November 3, George Hamlin appeared before a responsive and delighted audience in Aeolian Hall, the occasion being his annual New York song recital. The popular Chicago tenor, who now is a member of the Chicago-Philadelphia Grand Opera Company, presented a varied and difficult program that would have proved a taxing experience for a singer of less ability than Mr. Hamlin, who gave of his very best to his hearers, and they in return rewarded him with frequent demonstrations of hearty and merited approval.

The artistic growth of George Hamlin as recorded season by season is something to consider, because it means that his expansion and steady development are the result of incessant hard work and a concentrated mental attitude toward every phase, new and old, of the field of song. After all, intelligence is of prime importance in all things, and a singer, no matter how good the voice may be, is sorely handicapped without that cerebral quality. George Hamlin's rare musical insight, together with a beautiful and sympathetic vocal equipment, have been the means of elevating him to a coveted position among the truly artistic singers of this generation.

His program was as follows:

Rec., O Loss of Sight (from Samson).....	Handel
Aria, Total Eclipse (from Samson).....	Handel
Nymphs and Shepherds.....	Purcell
Der Wachtelschlag.....	Beethoven
Der Musensohn.....	Schubert
In's Freie.....	Schumann
Requiem.....	Schumann
Der Hidalgo.....	Schumann
Willst du dass ich geh'.....	Brahms
Wenn ich mit Menschen-und Englesungen redete (No. 4 of Vier ernste Gesänge, op. 121).....	Brahms
Ich trage meine Minne vor Wonne stumm.....	Strauss
Ach weh mir unglückhaften Mann.....	Strauss
Der Sandträger.....	Bungert
Auf ein altes Bild.....	Wolf
Jägerlied.....	Wolf

Der Tambour.....	Wolf
Liebe-glück.....	Wolf
The Torch.....	Elgar
Wood Wanderings.....	Grieg
The Lake Isle of Innisfree.....	Moore
Embarquez-vous.....	Godard
Sne.....	Lie
A Forest Song.....	Whelpley

Mr. Hamlin has the rare ability to create the proper atmosphere in connection with each song he delivers and faithfully to depict quickly changing moods. His enunciation of the various languages is clear and his dramatic effects are striking, as revealed especially in Bungert's "Der Sandträger." The numbers that were repeated were Schumann's "Der Hidalgo," Strauss' "Ach, weh mir, unglückhaften Mann," and Lies' fascinating "Sne."

Added numbers at the close of the recital were "Flower Rain," by Schneider, and the old Scotch melody "Loch Lomond," both being invested with polished delivery.

Ellis Clark Hammann fulfilled the duties of piano accompanist with good judgment at all times.

Mr. Hamlin provided his New York audience with rare and unalloyed pleasure and he may be sure of a warm welcome whenever he comes to the metropolis, as his song message is surcharged with sincerity and conviction.

### Haensel & Jones Artists Engaged.

The Ladies' Musical Club of Sedalia, Mo., has engaged through Haensel & Jones, of New York, their course of concerts during the coming season, consisting of a piano recital by Herman Menth on December 2; song recital by Nina Dimitrieff, the Russian prima donna, on February 10; Mr. and Mrs. David Mannes will give a sonata recital on March 10, and the final concert will be given by Horatio Connell, the baritone, on April 7.

### Mildred Potter with Boston Festival Orchestra.

Manager Walter R. Anderson, of New York, has booked his star contralto, Mildred Potter, to appear with the Boston Festival Orchestra on its next spring tour, which includes most of the prominent Eastern festivals, such as York, Albany, Harrisburg, Reading, Allentown, Geneva, Ithaca, Winsted, etc.

### CALGARY MUSICAL EVENTS.

CALGARY, Canada, October 23, 1912.

Madame Schumann-Heink opened the "Artists' Course" of three concerts, arranged by the Calgary Concert Bureau, at the Al Azhar Temple on September 18. The large and fashionable audience that attended gave the singer a brilliant reception. Madame Schumann-Heink was assisted by Edward Collins, pianist, and Katharine Hoffmann, accompanist. The program consisted of German, French and English songs. The dramatic rendering of "The Cry of Rachel" (Salter) was only one of the numbers that brought the audience to its feet in enthusiastic applause.

Riccardo Martin and Rudolph Ganz were the visiting attractions for the second concert of the series on September 28, and it is safe to say that no two artists have been able to arouse more enthusiasm than these two did.

The third and last concert will be held on November 7, when Alice Nielsen and her concert company will appear.

Xaver Scharwenka, the eminent pianist, will give a recital on October 29.

The Calgary Symphony Orchestra was organized on October 10, with Max Weil, late concertmaster of the St. Paul Symphony Orchestra, as honorary conductor. Concerts will be given in conjunction with the Apollo Choir, P. L. Newcombe, conductor, in December. J. E. W.

### Ysaye's Daughter Married in Brussels.

Eugen Ysaye, the Belgian violinist, and Madame Ysaye, whose home is at 48 Avenue Brugmann, Brussels, have issued cards announcing the marriage of their daughter Carry to Erwin Haris, a civil engineer. The nuptials were solemnized at L'Eglise de la Sainte Trinité (Church of the Holy Trinity) in Brussels, Tuesday morning, October 22. As is the custom in Continental marriages, announcement is also enclosed from the mother of the bridegroom, a widow, Madame Michel Haris, who resides at 13 Ferencz Josef Rakpart, Budapest.

Ysaye and Madame Ysaye will arrive in New York Friday or Saturday of this week on the steamer Lorraine of the French line. Ysaye begins his season at the Jersey City High School under the auspices of the Jersey City College Club. His first New York recital takes place at Carnegie Hall, Tuesday afternoon, November 19.

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THIS issue of THE MUSICAL COURIER will be published twenty-four hours later than usual owing to the Election Day holiday.

If the Coalition of Balkan States has no national anthem, why doesn't the United States send it ours? It would give us a chance to get rid of the thing and build a new one.

EUROPEAN journals keep on insisting that America is "robbing" the Old World of all its great singers. Robbing seems to be hardly the right word, as full value is paid—and deservedly so—for our vocal importations from abroad.

ANOTHER "greater than Caruso" tenor has been discovered, this time by the New York World. However, as the same paper calls Titta Ruffo "a comic baritone who has been engaged by Andreas Dippel to compare favorably with Pini-Corsi at the Metropolitan," nobody will get very much excited concerning the news about the young man who is to usurp Caruso's throne as the king of tenors.

OBJECTIONS to clothing are filed in the Cincinnati Lancet-Clinic by Dr. Paul W. Goldsby, of Warwick, Mass. He says that human beings keep their bodies covered too much and should give them more air. Would the medical gentleman costume women like Salome and men like Siegfried? The proposition sounds chilly just now and should have been made in the summer.

LA SCALA, Milan, began its opera season this year on October 26, which is two months earlier than usual. The repertory consists of "Oberon," "Salome," "Faust," "Lohengrin," "Don Carlos," "Feuersnot," "La Habanera," "The Girl of the Golden West," "Le Donne Curiose," "Cavalleria Rusticana," "Carmen," "L'amore dei tre Re," by J. Mentemezzi, and "Siam," by Nicola Guerra. Tullio Serafin is the conductor.

At the first concert of the Philadelphia Orchestra, 500 persons had to be turned away with the "sold out" answer, and at the second concert 1,500 were unable to find accommodation in the Academy of Music. These figures are official, and if they can be taken as an index of the frame of mind of the country in general toward symphonic performances this season, our orchestral guarantors ought to feel that the millennium when the public will shoulder the entire support of such institutions is not as unattainable as it used to seem.

No dividend was paid this year by the Paris Opera Comique to its stockholders. Director Carré announced that the expenses were too high to permit of a profit. However, as the Paris correspondent of the New York Sun remarks: "The stockholders consider the investment an affair of art rather than of business, nobody expressed disappointment." The Paris letter of THE MUSICAL COURIER long ago explained that with the ruinous "deadhead" system practised by the operatic administration of the French capital, the guarantors never could hope for adequate returns upon their money.

THE net value of the estate of the late Samuel Coleridge-Taylor, the composer of "Hiawatha," was sworn to at \$3,800, and letters of administration were granted to his widow. If the copyrights of those of his songs that are salable were not disposed of to the publishers, his widow may receive a small income from that source. She cannot very well live on \$150 a year, which the aforementioned capital would give her. Mr. Taylor was a fairly successful composer in England. But there is no

encouragement in all such results as we learn about regarding the practical life of composers. Why compose, anyway? There are so many compositions of the great ones that have not yet been exhausted. Why not try one's hand at something that will enable the family to exist comfortably after the head of it has passed away?

NEXT Monday evening, November 11, the Metropolitan Opera House will open its doors for the season of 1912-13 with a performance of Puccini's "Manon Lescaut," an early work by that composer. Lucrezia Bori, Caruso, De Seguro and Scotti will fill the chief parts. Wednesday's bill will be "Goettermäerchen," with Fremstad, Fornia, Alten, Sparkes, Homer, Burrian, Weil, Goritz and Griswold. "Gioconda" is to be given Thursday evening, with Destinn, Homer, Caruso, Amato, De Seguro, etc. "Madame Butterfly" is Friday's bill, with Farrar, Martin, Scotti and Fornia. "Tannhäuser," on Saturday (matinee), with Destinn, Fremstad, Sparkes, Slozak, Weil, Witherspoon, Reiss, Hinshaw, Ruysdael and Bayer, completes the Metropolitan opening week in New York. The Saturday evening opera will take place at the Brooklyn Academy of Music. The work selected is "Rigoletto." Giorgio Polacco, the new conductor, figures as the leader of "Manon Lescaut" and "Gioconda."

IN the present condition of grand opera in the United States it is unavoidable for the various managers to come into conflict with one another in the selection of opera singers in Europe, and there is therefore a competition within the group that maintains prices and of which advantage is taken by the opera agents in Europe, which is, of course, a matter of business for them and for which they cannot be condemned. There is no prospect at present for any sincere co-operation among the various managers of grand opera in the United States; they are all steering in a different direction, each one with his personal ambition, and no matter how much the boards of directors are interlocked for the purpose of combination and concentration, there never will be any co-operation between the managers under the present system, if it can be called a system. It is for this reason also that conflicting concert arrangements are concluded in which they manifestly compete against each other, and all this chaos will continue until opera comes under one single-headed management, which will be the inevitable result of the present struggle.

ABOUT New Year's, 1912, a newspaper that is devoted to the divine art of music in connection with advertising, and that is the only kind of musical paper that can exist, stated in its musical reports from New York City that this paper or its publishers, The Musical Courier Company, had been sued by various concerns and persons to the extent in an aggregate of nearly one million dollars. That paper seemed very much alarmed at the prospects, and yet nearly a year has passed and we have not heard from it in reference to the disposition of that million dollars. Have the people who had the claims of about a million dollars against this company been paid? Are the claims still due or what has become of them all? If that paper has any regard for its readers and any for itself, it ought to continue its investigations and report as to the status of that nearly one million dollars, because we were mentioned as the chief factor in the question and we would like to know something about it ourselves. We will pay it, as we always pay, and as we always have with regularity paid for the last thirty-three years; but we would like to know to whom and when we have to pay it, and that paper which has made this statement about us ought to enlighten us, otherwise we might keep the money.



# A Question of Ethics in Frankfurt.

(FROM THE FRANKFURTER ZEITUNG, OCTOBER 19, 1912.)

TRANSLATED BY THE MUSICAL COURIER.

We have already informed our readers this morning that, owing to an "open letter," published yesterday in the concert programs of the Frankfurter Museums Gesellschaft by the president of that society and addressed to the public, the editor of the Frankfurter Zeitung has deemed it advisable to refrain from any further reference to the concerts given by the Museums Gesellschaft and to return to their president all tickets for future performances. We feel compelled to present to our readers the whole material that has brought about this controversy and to explain the reasons for our attitude. The open letter of the Museums Gesellschaft reads as follows:

*"To the Esteemed Patrons of our Concerts:*

"The severe criticisms of our conductor and of our society that are appearing in the Frankfurter Zeitung, which criticisms must discredit us in the estimation of the readers of that paper here and abroad, particularly the report of the first concert given by us this winter, which report we cannot qualify as being impartial, are forcing us to appeal to the public in this manner.

"Our attitude heretofore must surely give sufficient evidence of our patience in this matter. We have always disregarded the unjustified attacks which have been directed against our society from time to time for a number of years past, even at the most improper opportunities, such as for instance the complaints about the suspension of the opera house concerts, knowing very well that any fight against the press must always be made with unequal weapons. We have accepted it quietly that an artist like Herr Von Hausegger was driven away from his field of activity in this city by the antagonism of the Frankfurter Zeitung, which paper is today highly praising this same artist, after he has turned his back on Frankfurt, and we have declined—much to our regret today—Mr. Von Hausegger's invitation to undertake a fight against the press. Mr. Von Hausegger's departure having enlightened other artists and shown them what they had to expect in Frankfurt, it was no easy matter to find a successor who would venture to take the direction of our concerts in the face of the information received about prevailing conditions here.

"A beginner, no matter how talented he may be, was out of the question, as he would have been compelled to take up his studies with the orchestra of the opera house, because of the impossibility at present to create a second equally good orchestra in Frankfurt. We had to have a man of such capacity and with such experience as to enable him to obtain the best possible results with the few rehearsals that were at his disposal. Mr. Mengelberg had this courage. Very poor thanks were offered to him, not by the public, but by the Frankfurter Zeitung. In the beginning the criticisms were not exactly benevolent; then, during the time of the 'G.' critic (nom de plume), they became quite unfriendly but yet not so spiteful as those written subsequently by Mr. P. B. We have requested the Frankfurter Zeitung several times to modify their policy toward us—our correspondence on this subject is herewith reproduced—but all of our complaints were of no avail, because of the pretension of the editor that the expressions of the critics should be considered as 'aesthetical valuations' and 'based upon the well founded conviction and objective opinion of an expert.'

"Therefore, the critic exercises his functions, and he exercises them in a manner which has no equal in Germany; the editor has denied this; he should

name to us any other city in which the press pursues such a proceeding or a similar one. Artistic performances awake feelings and feelings are imponderable. The critic of the Frankfurter Zeitung demonstrates that he feels different from the conductor. That is his right. But has he a right to judge any different feeling in such language of assumed infallibility that he degrades the conductor as if he were an inferior artist and intimate to the hearers that they make a mistake in applauding him? The object is obvious. The impression is to be given to the hearer the following morning that he has committed a grave error on the previous night. It must indeed be a strange personality that always feels different from the public, which, as a unity, cannot be denied the capability of feeling right on the matter of artistic performances. The manner of feeling of such a personality must surely be quite another one.

"All this, however, is surpassed by the report of the first concert this winter. The season began under auspices that were not particularly promising. The production of Reger's concerto could not be 'looked upon as a standard for critical examination of the work.' 'It was almost to be expected that Mr. Mengelberg would not get much charm out of Brahms' D major symphony; still it was astonishing to observe how far the execution was behind the very moderate expectations.' 'The spirit of uninteresting emptiness and boredom hovered over the performance'; and now, to conclude another lash, 'only the stretta of the finale, which, very much unlike Brahms, was enhanced with great bravado, secured an effective finish of the concert.' You, hearer, you who have applauded, made yourself ridiculous. Such proceedings are not worthy of the name of competent criticism; they slander the conductor and abuse the power of the press, and against them we are almost helpless.

"The watchword of the editorial department of the Frankfurter Zeitung is evidently 'away with Mengelberg,' and this watchword is the foundation of the 'aesthetical valuations.' The preceding watchword was 'away with Hausegger.' This is the only way in which the criticisms can be understood by anyone who wants to understand them. The fact that two well known artists, both enjoying the highest esteem far beyond the limits of their regular field of activity, have been made to dislike their activity in this city—does the similarity of these events not compel the conclusion that this is not a question of 'aesthetical valuations,' but of a 'system'? Anyone who has kept his eyes open all these years and who has observed that the columns of the Frankfurter Zeitung were always ready to receive anything that was apt to depreciate our organization, anyone who has not noticed the crescendo in the attacks upon Mr. Mengelberg, which attacks began last year, anyone who has realized these facts must come to the conclusion that all this is done for the purpose of diminishing the artistic reputation which our society enjoys, and of making it impossible for us to get or keep any conductor of such excellent qualifications. It is the tendency of destruction which is here exhibited.

"We feel that we owe the above declaration to the honor of our conductor, as well as to the dignity and the reputation of our society.

"THE PRESIDENT OF THE FRANKFURTER MUSEUMS, GESELLSCHAFT, E. V."

"FRANKFURT AM MAIN, October 12, 1912.

"FRANKFURT AM MAIN, December 8, 1911.

*"To the Management of the Frankfurter Societaets Druckerei, G. m. b. H., City:*

"DEAR SIR—In order to safeguard the interests of our society, we deem it necessary to acquaint you with the following facts. The former conductor of our concerts, Siegmund von Hausegger, whose letters are before us, has resigned his position after three years of activity, principally because of the personal, spiteful language used by the Frankfurter Zeitung in criticising his concerts, as his reputation as conductor was seriously endangered by these criticisms, particularly for cities outside of Frankfurt. The qualities of Mr. Von Hausegger as a highly cultured and very talented concert leader are generally recognized by the musical world, and even your esteemed paper has lately expressed your appreciation of Mr. Von Hausegger in this respect.

"The same manner of criticism which Mr. Von Hausegger had experienced has been applied by the Frankfurter Zeitung to his successor, and the latest references to this artist are so full of contempt that every intelligent reader cannot help fearing that Mr. Mengelberg may also shortly leave Frankfurt for the same reason as his predecessor.

"We cannot believe that it would be indifferent to the management of so important a paper as the Frankfurter Zeitung if for the second time the case should occur that the department for music criticism causes the departure of a musical director who is recognized by the whole musical world as being one of the best, and through this irreparable loss inflict serious damage upon the musical life in our city and a highly respected institution, which is in existence over one hundred years.

"In the interest of our society we cannot any longer remain silent at the depreciation of our conductor and also of this society in the estimation of the musical circles here and abroad, by reports which are in direct contrast to the criticisms of other local performances, and which are also in contrast to the reviews of concerts given by similar societies in other cities, and, last but not least, in contrast to the enthusiastic reception of Mr. Mengelberg's artistic offerings, here as everywhere else, by the public, and, everywhere else, also by the critics.

"The above explanations are based upon careful consideration, and a copy of the letter has been sent to the president of your company. We trust you will give this matter your kind attention, and with the expression of our highest esteem, we are

"THE PRESIDENT OF THE FRANKFURTER MUSEUMS, GESELLSCHAFT, E. V."

FRANKFURT AM MAIN, December 22, 1912.

*"To the President of the Frankfurter Museums Gesellschaft, E. V., Frankfurt am Main:*

"GENTLEMEN—We wish to inform you that we have taken cognizance of the contents of your letter, which you addressed to us on December 8. However, we are not in a position to make any decision regarding the matter in question. According to the organization of the Frankfurter Societaets Druckerei, G. m. b. H., the editors of the different papers published by this company have to handle the public occurrences and performances personally, independent from the management of the enterprise. We have, however, remitted your letter to the editor of the Frankfurter Zeitung, who is competent in this matter. Very respectfully yours,

"THE MANAGEMENT OF THE FRANKFURTER SOCIETAETS DRUCKEREI."

(Conclusion follows in next issue.)

\*These are the official publishers of the Frankfurter Zeitung. Our readers will observe in the reply that it required fourteen days to answer this letter.

## COMBINATION AND PUBLICATION.

To the Philadelphia Saturday Evening Post, Pierre V. R. Key, music critic of the New York World, contributes a valuable article called "The Inside of the Singing Game." Mr. Key makes it plain with his arguments that singing is a very serious thing and in no sense a game. He tells many facts which, while they are well known in the musical profession, will surprise the lay readers of the Post—except those who also read THE MUSICAL COURIER. For instance, speaking of the intrigue and favoritism practised by some of the cliques in New York, Mr. Key says:

These wheels within wheels grind without a stop; and when one becomes entangled in them they are merciless and cruel. In New York there were several musical coteries who not only controlled their own undertakings, but—combined—dominated the larger entertainments, even some of those held in other cities. They would have denied it had they been accused, yet the condition existed.

Any singer who was not approved by these people, or who was not vouched for by influences working harmoniously with them, found it hard to progress. They did not have the power absolutely to crush, but they could make it impossible for an artist to secure more than a few first class New York appearances and could cause him no end of annoyance.

Singers of the temperamental type, who are easily excited, found it pretty hard to meet these conditions without artistic injury. Brooding over their failure to secure engagements in certain directions, or being in the least discouraged, affected the caliber of their public singing. Even the phlegmatic ones were seriously disturbed after constantly failing to climb such barriers.

Thanks to THE MUSICAL COURIER and its frequent exposures of the "wheels-within-wheels" and the attempts to obtain monopolistic control of musical New York, the combination spoken of by Mr. Key was forced slowly but surely to relinquish its grip and submit to fair competition. Through THE MUSICAL COURIER's publication of the workings of the would-be trust, many persons who had innocently subscribed money to one or more of the institutions allied with it were made aware of the real state of affairs and not only withdrew their support, but extended it to independent organizations and individuals.

Gradually the manipulators have been forced from strategic positions and now are seeking desperately to retain the little power they have left and to operate in other fields which do not come so closely under MUSICAL COURIER scrutiny. It is safe to say that at the present time any meritorious artist or musical organization soliciting patronage in New York will at least receive what Theodore Roosevelt aptly termed "a square deal."

Another eloquent paragraph in the Key article tells how necessary it is to utilize a musical journal for publicity and to have such material read "all over the country by managers and others hiring musical soloists."

It is an old story that American daily newspapers are not read outside of the cities in which they are printed, for the Associated Press sends all important news by wire to practically every corner of the United States and it is read in villages from Maine to California as soon as in New York, Boston, Philadelphia, Washington, and Chicago.

It is understood, of course, when we say news, that we do not mean reports of concerts or opera performances. They do not constitute news in the Associated Press service and therefore are not included, except in notorious cases, like those of "Salome," "Parsifal," "Elektra," etc., when sensational and extraneous attendant circumstances succeeded in making those operas of general and not specifically musical interest, and short reports of the way the works were received went out over the Associated Press wires.

The only way for an artist or organization properly to utilize a success anywhere so that it shall be taken cognizance of in all those localities and by all those persons whom it is legitimate so to in-

form, is to advertise it in THE MUSICAL COURIER. That probably is what Mr. Key had in mind with his remarks on publicity.

IN May last THE MUSICAL COURIER called attention to an arrangement that had been made between Mascagni and Gabriel D'Annunzio, for the former to write the music for an opera called "Parisina," after the tragedy of D'Annunzio. The London Observer and the London Daily Mail of October 20 publish this information with an interview by Mascagni in Rome, in which he talks about his proposed opera and the proposed music. Mascagni goes through this tragedy and explains its adaptation to music, and he discusses the whole question as if the opera, which has not yet been composed, had already been played in hundreds of opera houses with the most pronounced success. Suppose we wait and give the opera a chance to compose itself. Mr. Mascagni has written a large number of operas that have not been given very often, especially outside of Italy, after their preliminary performances, and while we hope that "Parisina" will not join that multitude, we think it would be wiser for Mascagni to await the time when those for whom the opera is to be given will have an opportunity to hear it. All these preliminary booms of operas not yet composed, not yet produced—all these preliminary and advanced statements have thus far led us to very indefinite results. In America such operas as were similarly boomed before being produced had a very sad ending at their beginning and will be heard no more, very much like a large number of other operas that usually have these preliminary introductions. Of all the things in this world that can prosper best in silence, the uncomposed opera is the most preferable. Very few composers can afford to do what Richard Strauss does; but if we study his case we will find that he has very little to say until his opera says it on the night of the first performance, and even "Feuersnot" has not vanished from the repertory yet. The only opera of Strauss' that has not scored is his first work, "Guntram," and even that is produced at times.

DANISH actors are not permitted to appear in Northern Schleswig. Last month the tenor Herold, well known in Copenhagen as a member of the opera house, was engaged to sing at Flensburg, and when he arrived there he found that the concert had been prohibited by the police. An appeal was made to the president of the Government Department, and he had no objection and left it to the police. At the last moment those officials said that Herold could sing, on the condition that he would not perform any Danish songs, and it was also stated that police officers would be placed in the aisles. Subsequently, a compromise was arranged through which Herold delivered some Danish songs by agreeing to print on the program the German translations of the texts. This took place in the German Empire, in October, 1912, and it should indicate to people who believe that patriotism no longer exists that it is still a very strong element in Europe, as strong as with us, although it is the most primitive of all passions.

DIRECTOR Henry Russell, of the Boston Opera, is favorably inclined toward producing the new Indian opera (as yet unnamed) by Charles Wakefield Cadman. While the Indian operas so far heard have not been able to score success, chiefly because of uninspired music and secondarily because of vapid and undramatic librettos, it is possible that the Cadman opus will prove to be an exception to the rule. Its composer is exceptionally gifted and has been able to set the whole musical world to singing his Indian songs published several years ago. There is no reason why an Indian opera should not be suc-

cessful if it possesses the same qualities that have helped Egyptian, French, Spanish, Italian and German operas to conquer the public and the experts. In the last analysis it all is a question of the music, for a bad libretto never has been able to ruin a really great operatic score.

ON another page will be found an article from the Frankfurter Zeitung of October 19 called "A Question of Ethics in Frankfurt," in which the topic of criticism is paramount and reduces itself to the following: that those who are displeased at criticism will find fault and those who are pleased with criticism will condone the offense. Mr. Mengelberg is considered one of the greatest symphony conductors of the age, and the papers of St. Petersburg and Rome and Amsterdam (where he has a permanent orchestra), give him, not only a commendable encouragement, but also fulsome praise and a great deal of space in their columns, and the paper of Frankfurt, where he also conducts regular concerts, but without a permanent orchestra and without those rehearsals which can come through a permanent orchestra only, finds fault with his work, and thereupon, when the society writes to the paper and finds fault with the paper, the latter returns the tickets and pays no more attention to the concerts. Criticism is a question of life; sometimes it expresses itself by means of literature and sometimes it is merely the expression of a temporary feeling, which requires no literature for declaration. Sometimes it is a question of prejudice that must be settled between the writer and himself, whether he has a conscience or not. Sometimes he has an intellect that takes the place of conscience, but we begin to doubt very much whether criticism is a matter of art, especially musical criticism. Certainly, the history of musical criticism does not indicate anything of the kind. Next week's paper will have the second and last installment of this article, and then, when it has been read by those who feel disposed to read such things, each reader will decide for himself what to think of it.

ARNOLD SCHOENBERG's songs, "Pierrot Lunaire," with the declamations of Albertine Zehme, of which this paper has already spoken, were produced in Hamburg, October 20, and notwithstanding what was called "hysterical yelling" of the reciter and the peculiarities of the composition, the applause was so deafening that Schoenberg had to appear on the podium. Other news from Hamburg is to the effect that the Senate of that city and the Councilmen of Altona, the adjoining city, are co-operating for the erection of an opera house and theater, something on the Stuttgart system, the one to be an "intimate" theater for smaller productions and light operas, and the other to be a grand opera house. This may by a combination prevent the projected construction of an opera house in Altona. Apropos of Schoenberg, in this week's MUSICAL COURIER letter from Berlin will be found a derogatory criticism of the new composer, on the part of our representative in the German capital. Such opinions are published in this paper even when they conflict with our editorial opinion, for THE MUSICAL COURIER is an open court and believes that honest discussion is healthful for the cause of music. No critical view will either make or break Schoenberg. His compositions tell their own story, and the world, always heedless of critics in art matters, will listen or reject as it sees fit.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.



# Gottfried Galston's Gifts.

Nothing less than tremendous were the pianistic and musical qualities displayed by Gottfried Galston last Saturday afternoon at his recital in the new Aeolian Hall.

One had been led to expect much after reading in *THE MUSICAL COURIER* the accounts of the Galston appearances in Europe for several years past, and after perusing the exceptionally impressive programs which he elected to play. Then, too, there came from the press his "Studienbuch," containing analytical remarks and practical observations concerning the manner of performing every composition in his extensive repertory. To piano connoisseurs the "Studienbuch" represented a document almost as important in its way as the Von Bülow edition of Beethoven, the Klindworth revision of Chopin, and the Christiani "Principles" and Kullak "Aesthetics." Pianistic America looked forward to the visit of the author of the "Studienbuch" as an event of striking musical importance.

Be it said at once that Gottfried Galston came up fully to all the high expectations which had been formed. His serious artistic bent asserted itself in every number on his program and seemed the more astonishing in view of his youth, for at his age most of the great piano heroes had not yet penetrated to the sacred inner shrine of music and were innocent of the great intellectual and spiritual awakening which such a soul pilgrimage inevitably brings to the inspired disciple.

This remarkable Galston apparently has skipped the period when mere virtuosity spurs its possessor into brilliant display, and imbues him with the desire to show audiences the qualities of the player rather than of the music that serves as his executive medium. Then, too, perhaps as a matter of temperament, but more likely as a matter of choice, toward which his mental characteristics inclined him, Galston never found an appeal in the kind of music or the kind of playing which says its say on the surface and considers its message uttered when the ears have been pleased and the emotions gently titillated. The present writer heard the boy Galston play a decade and a half ago and remembers that even then he seemed to find the truest expression of himself in Brahms, Bach and Beethoven, and appeared to experience no particular upliftment of mood, or even so much as the joy of playing, in an empty exhibition piece like the Rubinstein staccato study in C major.

It is a matter of history that after the death of Liszt, piano playing gradually formed itself into two schools, one devoted to glorifying and perpetuating virtuosity in the then established sense of the word, and the other given to seeking means of tonal expression more significant and eloquent than could be embodied in mere glittering technical forms without a sound musical basis. Wagner and Brahms, each in his own way, had given the impetus toward a general widening of the boundaries in instrumental utterance and then came Strauss, going even further in that regard than his predecessors, and boldly extending the harmonic scheme to limits they had only indicated. That mighty trio showed the way, Wagner and Strauss indirectly, and Brahms directly, toward complexity in piano expression and slowly but surely there sprang up a cult whose devotees set themselves to probing the greater possibilities of the keyboard and to devising new forms and formulas wherewith to bring them to practical realization. Brahms' gigantic Paganini variations represented the first answer to the question so often asked at the end of the nineteenth century: "After Liszt, what?"

Then came Godowsky's epoch making arrangements of Chopin, Weber, Henselt, and the ancients, followed by Busoni's no less gigantic tran-

scriptions of Bach, both pianists exhausting the resources of counterpoint in order to make their instrument yield the fullest potentialities of expression. Even the avowed virtuosi, who so long regarded smashing performances of the Liszt rhapsodies and fantasies as the very height of pianistic achievement, finally found themselves forced to compile new arrangements of the old difficulties, some of them, like Moritz Rosenthal, playing two or three Liszt rhapsodies or Johann Strauss waltzes



GALSTON IN HIS STUDY.

in contrapuntal combination, and others, like Josef Hofmann, arranging Wagner excerpts for piano exposition. Long neglected works, which for decades had been thought too severe for public performance, made their appearance on recital pro-



GALSTON AT PRACTISE.

grams everywhere. That is how Liszt's B minor sonata and many other of his original works, Brahms' piano music, and Beethoven's ops. 106, 109, 110, and 111 came to secure regular representation in the repertory of all those players who sought to measure up to the intellectual musical requirements of the twentieth century.

The foregoing reflective preamble was suggested both by the program which Galston presented and by the manner of its performance. In general style he seems patterned after the fashion of Busoni, to whom he did homage by opening the concert with that master's transcriptions of two Bach choral preludes for organ, "Wachet auf, ruft uns die Stimme," and "Nun freut euch, lieben Christen." As the terse and interesting program notes by Charles T. Griffes informed Galston's listeners: "The choral preludes are short movements based on choral melodies with an unbroken contrapuntal accompaniment. Bach wrote a large number of pieces in this form. In some cases the chorale and the counterpoint enter simultaneously, but the two in question have contrapuntal introductions as well as short interludes between the lines of the chorale.

They are little tone-pieces, the counterpoint of each reflecting the character of the choral text."

Galston differentiated with wonderful skill between the melodies and their counterpoint, setting forth the compositions with exquisite clarity and giving them a unique quality by obtaining many organ effects from the piano through skillful nuances of touch and of pedal employment.

The Galston arrangement of a "Sicilienne" from one of the Bach sonatas for clavier and flute proved to be delightfully melodious and was sounded with infinite delicacy by the player, whose command of tone color and subtle dynamic gradations enabled him to give the morceau its required archaic charm and quaint simplicity.

Quite of a different mould was the cyclopean Busoni transcription of the Bach organ prelude and fugue in D major. From the first majestic forte octave scale to the thunderous chord finale, Galston conceived the work in heroic mood, and gave a truly graphic and grandiose rendering of what many musicians regard as Bach's finest example of fugue. Massive trills in double notes, prodigious chords covering half the keyboard, overpowering octave rushes, and marvelously transparent emphasis of the thematic subjects, whether they appeared on the surface of the ocean of counterpoint or lay in its remote depths—those were the salient features of that astounding Bach interpretation which Galston spread before us with such impressive authority and convincing musicianship.

Another herculean manifestation was Beethoven's "Hammerklavier" sonata, even though many of the less expert listeners doubtless regarded the player's efforts in the light of love's labors lost. There is too much that is cryptic and recondite in Beethoven's op. 106 ever to enable it to become really popular, except with seriously inclined musicians who study it literally as chamber music. But the truly discerning among last Saturday's audience experienced their chief pleasure of the afternoon in listening to Galston's reading of the mighty composition, which reveals Beethoven's genius in its most towering aspects. The decisive introductory theme, the appealing secondary subject, and the fugetto episodes of the first movement were invested with every variety of analytical characterization. The scherzo reflected the truly Beethovenish spirit of whimsicality underlaid with grim vigor. Real nobility of expression and deep elegiac feeling are required for the voicing of the epical adagio, with its almost Chopinesque melancholy in some of the elaborations, and Galston created the true atmosphere for the wonderful movement. The profound pathos of its last two pages found the listeners in a state of receptivity which it would be difficult to believe a New York audience could experience after having heard such exacting numbers as went before.

The concluding fugue, noted for its length and intricacy, was taken at an uncommonly fast pace by Galston and carried through with an ardor and earnestness that never flagged, and a technic which brought out recognizably all the many strands of the contrapuntal mesh and yet kept the motifs in dominating voice.

A great outburst of applause rewarded the performer after the close of the sonata and demonstrated that he had conquered his hearers conclusively and won a permanent place in the affections of those who love serious piano art commandingly presented.

Chopin examples wound up the program, and consisted of the etudes op. 10, No. 2, op. 25, Nos. 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, and the berceuse and A flat polonaise. The poetical "Aeolian" study, which opened the group, may have been chosen to symbolize the new hall in tone. The F major and F minor studies were in the veritable Chopin spirit. The A minor had an impressionistic tinge, not in keeping with tradition, which usually makes a tech-

nical tour de force of that chromatic conceit. In the E minor the middle part was delivered with sonorous breadth. The study in thirds had rapidity and accuracy. The "Cello" etude intoned all its tragic despair.

A strange departure was the staccato playing of the D flat, in sixths. Legato is Chopin's mandate for the piece. The "Butterfly" and octave etudes seemed to find Galston tired, but only momentarily, for in the rapid finger work of the "Storm" etude, the exacting arpeggios of the terrific C minor, and the resounding fortissimi of the "Reiter" polonaise, the pianist was himself again and stirred the house to such measures of approbation that after he had played the last notes of his recital he was forced to return to the stage numerous times and finally to play as encores Chopin's B flat minor prelude, and one of the Brahms waltzes for piano, in an unfamiliar, but very beautiful variation arrangement.

The Galston debut was a complete vindication of his aims and ideals, which many persons had assured him would be understood by the musically elect of this city, but not appreciated by a mixed audience in search of tonal entertainment.

G. RICORDI & SONS have lost in the Federal Court the suit which they instituted against Henry L. Mason, for including in his book, "Opera Stories," non-dramatic versions of "Germania" and "Iris," copyright privileges of which are owned by the Italian publishing firm. It will be remembered that the Ricordi house had made endeavors in court some time ago for a temporary injunction, but Judge Coxie denied the application. Judge Hazel of the Federal Court said last week that in his opinion "though the copyright act gave the complainant the broad right exclusively to translate his copyrighted work or 'to make any other version thereof,' to sum up a libretto by outlining its plot and relating its incidents in the fewest possible words did not constitute such a violation of the act as Congress contemplated. A literal definition of the words, 'make any other version thereof,' would not only include the defendant's publication, but also newspaper publications after performance of reviews or criticisms, even when written by reporters invited by the owner of the play to witness the production. The production of abridgments or reviews of the play or opera having been permitted in newspapers, it makes no difference that another without dialogue or stage directions embodies practically the same information in a salable booklet."

WHEN a newspaper one season attacks an opera singer in an abusive and vindictive manner, and a few months later prints over two columns of flattering interview with her, the casual reader may be excused for thinking that there must be some reason for the change of attitude. Perhaps the paper is anxious to do the opera singer a favor. On the other hand, perhaps the opera singer is anxious to do the paper a favor. Perhaps some one on the paper is interested in an opera for which it is difficult to procure a prima donna. Perhaps the prima donna who suffered the abuse consents to sing the prima donna role. Perhaps the newspaper then prints the interview with her, during the course of which she praises and advertises the forthcoming opera in which the man on the newspaper is interested. Perhaps none of those happenings are interrelated. Perhaps. At any rate, there is nothing wrong in them, especially as all concerned imagine themselves to be benefiting. It is only the knowing outsiders who look on intently and smile.

MAYBE the election result was brought about somewhat by the fact that under the Taft administration we had "The Girl of the Golden West" at the Metropolitan.

## A FINISHED MISTRESS OF VOCAL ART.

Since Marcella Sembrich retired from the operatic stage she has devoted her time to song recitals, and her coming and going in this country and in Europe is a matter of keen interest to singers, teachers of singing and the larger world of amateurs who have some knowledge of voice culture in its higher aspects.

Nothing new can be said of Madame Sembrich's vocalism. She remains what she has ever been, a finished mistress of vocal art. Nature has done much to endow the Polish soprano with qualities that are needed to make a musical singer. All singers are not musical; Sembrich is one of the great exceptions. Then she had in her youth the advantages of a thorough musical education, and thus her singing has from the first appealed to the more thoughtful men and women whose sense of enjoyment is doubly satisfied when a vocalist is also a musician.

Last year Madame Sembrich did not visit America, but this season she is here, and when a song recital by her is announced she is certain to find her faithful cohorts on hand to extend their usual exuberant greeting.

Tuesday afternoon of last week, October 26, Madame Sembrich gave her first New York recital at Carnegie Hall. The auditorium was filled with leaders of fashion and the musical elite, and in the upper galleries were assembled the army of students and teachers, many of whom were unable to secure seats in the parquet. The diva was warmly welcomed, and after she sang her first group of songs by Robert Franz it was evident that she was in better voice than during her tour two years ago. Probably due to nervousness, Madame Sembrich's breathing was not quite free during the first half hour of her recital last week, but she later entirely overcame this, and sang with unerring beauty of style and was particularly happy in her high tones. These were surprisingly rich and warm and the voice seemed never to have been more even and responsive than in the ten Brahms lieder which made up the last group, and included seven of the gypsy songs, in the interpretation of which the singer displayed all the resources of her interpretative art. The program consisted wholly of compositions by Franz, Schumann, Cornelius and Brahms, and save the Franz song, "This and That" (a setting to an English poem by Ward), all the others were sung in the original German. Of course there were encores and in these the soprano departed into the realm of polyglot. She sang Schubert's setting to Shakespeare's "Hark, Hark, the Lark" and Dr. Arne's "Lass with the Delicate Air" in English; Grieg's "Im Kahne" in German; Massenet's "Ouvre tes yeux bleus" in French, and the inevitable "Maiden's Wish" in Polish, the singer, as heretofore, at her New York recitals, playing her own accompaniment in the Chopin song.

Throughout the afternoon Madame Sembrich had the musical, and wonderfully musical at that, support at the piano of Frank La Forge, who accompanied all the songs from memory.

Besides her encores, Madame Sembrich repeated two of her programed songs, "Röselein, Röselein," and "Der Sandmann," by Schumann. The following was the regular list presented by Madame Sembrich last week:

Nachtlied .....	Robert Franz
Wonne der Wehmuth .....	Robert Franz
Es hat die Rose sich beklagt .....	Robert Franz
Aus meinen grossen Schmerzen .....	Robert Franz
This and That .....	Robert Franz
Liebesfeier .....	Robert Franz
Komm wir wandeln .....	Cornelius
In Lust und Schmerzen .....	Cornelius
Mignon .....	Robert Schumann

Brautlieder, I-II .....	Robert Schumann
Waldeggespräch .....	Robert Schumann
Intermezzo .....	Robert Schumann
Röselein .....	Robert Schumann
Der Sandmann .....	Robert Schumann
Frühlingsnacht .....	Robert Schumann
Nachtigall .....	Johannes Brahms
An ein Veilchen .....	Johannes Brahms
Lerchengesang .....	Johannes Brahms
Zigeunerlieder .....	Johannes Brahms

In such a program as the foregoing Madame Sembrich is a model for those vocal students and teachers anxious to note the effect of combining keen intelligence and rare artistic insight with masterful voice management and well controlled musical emotion.

OSCAR HAMMERSTEIN's recent application to the Theaters and Music Halls Committee of the London County Council for a music and dancing license for the London Opera House (as told about in THE MUSICAL COURIER at the time) indicates the failure of the English scheme of introducing opera in London on a new or national basis, notwithstanding the support that had been promised on the part of a number of the leading and influential musical people of London. It should never be forgotten that opera is based upon the support of society, either directly through contributions by rich and fashionable families, or indirectly through their consent with the Government and their permission to grant subsidies. It may be said in response to this that the musical men of London who were at the head of this movement in England represent a great power and influence among many of the influential English families, and granting this to be true, yet the fact remains that the fashionable element which controls Covent Garden, will not permit, if possible, any competition by a second line of candidates for social distinction. If it were purely a matter of music or opera, the opera might succeed without the support of the social powers, and this applies to all countries and makes it impossible in America to put through a popular opera scheme, no matter how often the projector of it may have failed in opera schemes of his own; because of his former failures it does not mean that he will continue to succeed.

WITH the expiration at the end of next year of rights of the music dramas and operas of Richard Wagner, many of the translations of the scores will still be the property of those who hold these copyrights. For instance, the Wagner copyrights in Italy are held by Ricordi, but now that the music will be released, any other publishing house in Italy can adapt its own translations, the Italian translations of the German text, to that music. The French translations, which have been used in France, are still owned by Schott, yet any French publisher who wishes to adapt a French text to Wagner's operas can have a new text made, and this applies throughout the world, Russian, English, Swedish, Dutch, etc. The consequence will be that the singers of the foreign countries, foreign to Germany, who have been in the habit of singing one text, the present copyrighted text in each country, will in many instances be obliged to study new texts, which places upon them fresh obligations. But copyright involves many complications, and it will take a new civilization, with more enlightened ideas than our own, to establish any kind of uniformity, and such an enlightened civilization probably also would discover better means to protect brain work than the present uncivilized copyright system.



# Do American Composers Need Prizes?

Much common sense matter of interest to American composers is contained in the attached communication:

DENVER, Colo., October 29, 1912.

To The Musical Courier:

It is pitiful to read of the constant offers that are being made by various interested parties to the American composer to encourage him to compose. Lately a society offered a prize of \$100 and a medallion, valued at about one-fourth that amount, to the composer who could write the best piece of chamber music in the form of a quartet for strings. What a wonderful incentive to compose! What a conclusive stimulus to write music—as though one could sit down with the “divine muse” inspired by the thought that he will receive \$100, or a medallion, in case he is successful enough to please the “judges.”

I tell you it is enough to kill all the inspiration a composer might ever have possessed; it is enough to turn him from his chosen course, or drive him out of his own land, the country which to him is—or should be—the most dear.

What does it all mean, anyway?

It simply means that they will not take the American composer seriously, nor allow him to be serious. He is not wanted in the vein which would allow him to be truthful and worthy.

It is like saying to a child: “Now be a good little boy today and I will give you a stick of candy.” Why should the American composer be bribed? He does not want to be bribed. Can he be paid (or bribed) to write music, any more than a child can be paid (or bribed) to be good?

Is there any inspiration in bribery? Do not answer it by saying that there is inspiration in being paid. Is there any inspiration in being induced to do something by being offered a prize? Is there inspiration to be gained from composing under such an uncertain condition as the offering of \$100, much less a “medallion,” which fee would not much more than pay for the copying of the score? Those are uncertain conditions at best, because only one composer can gain the prize—and perhaps no one may be adjudged winner.

As long as the American people insist upon appeasing the American composer by patting him on the back, just so long will they stand in his way, filling his path with stumbling blocks instead of clearing it.

What should be done? Play some of the worthy compositions he has already written, and which are waiting to be heard, compositions he has written under the influence of true inspiration, which comes when it will and ceases when it will; which cannot be made to come at will or to go at will. The inspiration to compose is the whisper of an angel, that will be frightened away by anything out of harmony with it. Offer the American composer a performance of a string quartet of his which is a reality, which is a finished product of his being; that which he has said in the sacred language of tone. Organize a means by which he can be heard, and judged by what he has done, and will do when he knows that he will get a hearing.

There is no greater way in which to inspire the American composer than to offer him a hearing. Organize the means by which he can be heard and you will be doing more in a single year than could ever be done with prizes, bribes or anything which savors of a pat on the back. There is already enough good music written by the American composer to startle the world, if it were heard or seen. Perhaps it will take a hundred years to convince the public of this, but it is true. Let us not try to blind our eyes to this. Murder will out, truth cannot be hid, though the American composer may be.

Offer the American composer a hearing and allow the public to be the judge. Offer him the means by which he shall come into his own and he will bring you rare tone offerings, tone sermons, tone prayers, and tone consolations, that will raise you to the seventh heaven of understanding. Give him what he needs, what he deserves, a hearing. Hear him; he is calling: “Americans, lend me your ears.”

Ever sincerely,

CHARLES F. CARLSON.

Mr. Carlson has sent many letters to THE MUSICAL COURIER on the subject of the status and needs of the American composer, and always our correspondent's sentiments, even while they discussed severely the existent evil conditions, were optimistic and displayed the unwavering belief that much musical genius which was blushing unseen in America would some day meet with warm recognition.

While we share with Mr. Carlson the view that prize offerings in and of themselves will never pro-

duce the American Beethoven or Wagner so warmly desired in some quarters, and that hearings of neglected works by native composers are in every way desirable, we are inclined to disassociate ourselves from his opinion regarding the ability to startle the world on the part of those of our tonally creative contemporaries who are without a hearing. However, there is the possibility that we may be wrong, and we even will acknowledge that we would like to be proved wrong.

THE MUSICAL COURIER pointed out long ago that prizes or money offerings in any other form do not constitute a sure means to bring to the surface composers or works which might otherwise remain unknown. Even “Cavalleria Rusticana,” winner of the Sonzogno competition, and “Aida,” ordered at a set price by the Khedive of Egypt, are exceptions that merely go to prove the rule. As the most recent instance of failure to duplicate a “Cavalleria” through a prize offer, “Mona” is well fixed in the minds of those who remember it.

Prize offers, on the other hand, are not directly detrimental to the interests of musical art, for composers are not compelled to enter competitions, and even if they do, still many endeavor to obtain hearings as suggested by Mr. Carlson.

It was MacDowell who first protested against the patronizing and patting on the back method of encouraging the American composer. On the occasion of a Metropolitan Opera House Sunday concert it was proposed to devote the entire program to American works. MacDowell immediately refused permission to perform any of his compositions at the concert, saying that if they were not worthy of being placed on mixed programs of European works, he did not desire them to be “patronized” by being done at special occasions whose nature was more or less charitable.

MacDowell's action aroused much discussion at the time, but was generally commended by his confreres and others who had the proper sense of dignity with regard to treatment of American creative artists and their productions.

By all means let us have hearings, many hearings, of works by Americans, but let us also have more works that are American, and not merely poor replicas of musical styles, harmonic formulas and constructive methods invented by Europeans and used by them with infinitely more skill than has been displayed so far by their imitators in Uncle Sam's domain.

Poor Meyerbeer! His ghost was out again on Halloween and fluttered sadly around the billboards at the Metropolitan, reading that “Manon Lescaut” would be the opening opera and not “Les Huguenots.”

HAIL, Aeolian Hall! New York's latest concert home was opened last Saturday afternoon with a piano recital by Gottfried Galston, and the comfort, intimate character, tasteful lighting, and splendid acoustics of the new auditorium made a markedly favorable impression on the visitors, even though there was much discussion regarding the vivid colors employed for the side and ceiling decorations. An organ occupies the back wall of the stage. Around the hall is a balcony provided with boxes, and many rows of seats in the rear. Some experts in such matters asserted that the old rose, gold and green tints of the new hall would put the entering auditors into a warmer and more sympathetic frame of mind than they were wont to experience as they stepped into the deadly white coldness of the former Mendelssohn Hall. New York needed just such an

auditorium as the one built by the Aeolian Company, and after last week's successful opening, its future popularity seems to be a matter of certainty. The seating capacity is about 1,800.

OWING to a misunderstanding between Felix Leifels, the manager of the New York Philharmonic Society, and R. E. Johnston, it was necessary to change the date of Leopold Godowsky's first New York recital from November 14 to November 27. The Philharmonic had counted upon having Godowsky make his first metropolitan appearance with the orchestra at Carnegie Hall, Thursday evening, November 21, and again on Friday afternoon, November 22. Mr. Johnston, however, acted in perfectly good faith and arranged, as in the case of Ysaye, for a Godowsky recital previous to his appearance with orchestra. But when Mr. Johnston learned that the Philharmonic Society desired to have the honor of Godowsky's initial appearance in New York, after an absence of twelve years, he gracefully yielded to the veteran organization by announcing the Godowsky recital for Wednesday afternoon, November 27, seven days after the debut with the Philharmonic.

“The Secret of Suzanne,” presented in Omaha recently by Andreas Dippel and members of the Chicago Grand Opera Company, at popular prices, attracted good sized audiences to both performances. There developed something very unexpected a little later in connection with Wolf-Ferrari's little opera, when a report from the local Women's Christian Temperance Union brought to light the fact that the organization considers the cigarette smoking heroine of “The Secret of Suzanne” a character deserving of its most unreserved censure and condemnation. However, notwithstanding this severe handicap, it is probably safe to assume that the delicate little work will continue on its pleasure giving course by reason of its vivacious and sparkling themes, spirited action, and its eminently delightful orchestration, which gives the music the character of being modernized Mozart.

It is reported that the Ximin Opera of Moscow will make an American tour in 1914. The Ximin company is a private one, owned and operated by the gentleman of that name, a wealthy Muscovite who is passionately devoted to the cause of Russian opera. The Ximin performances often have been described in the regular Moscow letter of THE MUSICAL COURIER.

## Riheldaffer in Concert.

For the second time within a year, Grace Hall-Riheldaffer appeared in concert at Brownsville, Pa., October 28. So thrilled was her audience that after her final aria not a person moved to go, and the singer could only still the tumult of applause by giving an extra number.

Before the Tuesday Musical Club of Pittsburgh, Mrs. Riheldaffer appeared October 29 with Dan Jones, pianist, and Vera Barstow, violinist. Her group of songs included “One Fine Day,” from “Madama Butterfly,” Cadman's “Groves of Shiraz,” and “Caro Nome” from “Rigoletto,” three numbers especially suited to her voice and style of singing. Her interpretation of “One Fine Day” is all her own, differing from that of many other singers, but it may be noted that it follows exactly Puccini's ideas as marked in his score.

## Ariani to Appear in Boston.

Adriano Ariani, the distinguished Italian pianist, has been engaged to give a recital before the Harvard Musical Association in Boston, Mass., on Thursday evening, March 27.

## “Carmen” in Baltimore.

Maria Gay and Giovanni Zenatello were the bright particular stars in “Carmen,” performed last week in Baltimore by the Chicago-Philadelphia Grand Opera Company.

# PHILADELPHIA OPERA OPENS.

## "Aida" and Titta Ruffo's Debut in "Rigoletto."

Grand opera, one of winter's unerring messengers, is with us once again. Our fashionables have put their cold weather finery into active operation, while the instrumental teachers and symphony orchestra cohorts are getting ready to point out that grand opera is a vampire art and sucks the very life blood from the existence of absolute music. Critics now have to resign themselves to a long season of rhetorical intercourse with Gilda, Wotan, Tristan, Manrico, Manon, Carmen, Tannhäuser, Thais and all the rest of the fictitious musical crew. And meanwhile the general public will read and listen and marvel and fill the parquets, balconies, and gallery altitudes, thus contributing its useful share toward the millions of money necessary to give grand opera of the standard required by the audiences of those cities which are considered worthy of the honor.

Philadelphia also has its Metropolitan Opera House—the one it bought from him who builded as well as he knew how—and last Thursday evening, October 31, marked the season's opening there, of the annual visit of the company which entertains Chicago when it is not stationed in Philadelphia. The intricacies of grand opera ownership, identity and executive operation no doubt are confusing to the general public, but that is no calamity, for the general public should concern itself only with results and not be allowed to peep behind the scenes of the theater and into the ledgers of the business management. When misguided newspaper exploitation and inartistic sensationalism shall have ceased in the conduct of our grand opera, then will it attain to its proper degree of dignity and assume the same place in America that it holds in the communal life of such real art centers as Dresden, Vienna, Berlin and Munich.

However, such reflections did not disturb the large audience which attended the "Aida" performance in the Quaker City and welcomed its old favorites among the singers and listened politely and critically to the newcomers in the cast.

While the title of the Verdi opera is the name of its heroine, chief interest usually centers about Radames, the tenor, and as the incumbent of that role was a singer unfamiliar in this country, critical comment ought to begin with him. However, is criticism always quite fair when an artist is making a debut before an audience and in a country strange to him? Singers there are whose temperamental and nerve control is such that they can do their best under any and all circumstances. But every artist is not so fortunate, and to this latter class Icilio Calleja, the Radames of the Philadelphia premiere, seems to belong. He was palpably nervous, and therefore the shortcomings in his singing, while they must be mentioned as a matter of conscience, should not be accepted as a definite index of his true artistic accomplishments. At a later appearance his voice may be rid of the peculiar constriction which seemed to close his throat at his debut and caused his tones to sound limited in volume and pinched and more or less colorless in quality. The "whiteness" so much disliked by American audiences also made its appearance from time to

time, and nearly every forte brought with it a decided tremolo. The "Celeste Aida" lacked distinction, and in the great duet of the Nile scene there was an absence of that ardor and tonal volume which we have been wont to associate with the episode. Only at the end of the act did there seem to be the necessary impetuosity and fire in Calleja's delivery. The "Chi ti salva" and "O terra, addio" showed some improvement over the tenor's previous efforts, and led to the conclusion that he had

being pleasant as to features, of tall and full figure, and graceful in bearing.

Strongly in contrast to the foregoing renderings were the power, repose, and finished ease of Eleonora De Cisneros' performance as Amneris. This opulent voiced contralto, who sings soprano tones as easily and effectively as she negotiates her lower registers, has developed into an artist of authority, whose large experience and constant intelligent study and observation enable her to obtain her effects without forcing of vocal means, without overacting, and without employment of those other measures which so many artists deem necessary to emphasize their presence on the stage, even at the risk of ruin to the spirit of perfect ensemble. The "Alla pompa che si appresta," and the "Ohimè! morir mi sento," were models of operatic song, beautifully conceived and executed. Unusually rich and tasteful were the De Cisneros costumes, which set off her regal appearance to splendid advantage.

Mario Sammarco, Gustave Huberdeau and Henri Scott were other artists who possessed suavity, confidence and that reserve which is the strongest proof of mastery. Sammarco put all his old time intensity and histrionic resource into the part of Amonasro, with the result that he made the role count in its full importance. His pleading to the king and plotting with Aida were informed with passion and infinite vocal variety. Henri Scott, in his familiar role of Ramfis, played the part with the requisite forcefulness and used his exceptionally sympathetic voice with tact and polish. Gustave Huberdeau's King was a defined characterization, sung with sonority and sincerity.

The music of the invisible priestess was delivered clearly and with precision by Mabel Riegelman.

Cleofonte Campanini, who was received with rounds of applause when the audience first caught sight of him, gave unqualified pleasure with his vital, pulsing beat, his vivid reading of the dramatic score, his countless nuances of rhythm, color and dynamics and the firm control with which he directed and dominated the ensemble. Musical precision marked every detail of the performance, and the degree of finish

achieved indicated much thorough rehearsing under the master hand at the baton. Campanini is in command of an uncommonly fine orchestra and utilizes it with rare art.

Andreas Dippel and his stage director, Fernand Almanz, must be congratulated for their effective scenic pictures and groupings (some of them departed picturesquely from tradition), the potent handling of the procession, temple and tomb episodes, and the lovely light effects in the Nile scene.

Titta Ruffo's American debut last Monday evening in "Rigoletto" was an event that seemed to stir imperturbable and slow-going Philadelphia to its deepest depths, for the great baritone received such storms of applause as only very few operatic artists have been able to arouse hitherto in the Quaker City. He deserved the tremendous ovation extended him, for his voice, a baritone that ranges unusually high, is of lovely, smooth, mellow quality,



TITTA RUFFO AS RIGOLETTO.

not been at his best throughout the evening. He is a man of herculean stature and build, and in age numbers only twenty-seven years.

Another newcomer was Cecilia Gagliardi, the Aida, who has sung in Italy and South America. She, too, displayed nervousness, but unlike Calleja, it led her into the fault of exaggeration rather than of repression. Her sudden dynamic outbursts, her anxiety to be heard at all costs in the ensembles, her uneven production of high tones, some good and some less sympathetic, and her rather spasmodic acting, all indicated a state of mental and physical unrest which may wear off as Madame Gagliardi gains in familiarity with her surroundings. In phrasing and general vocal style she seemed to be more routinized than subtle. Her piano head tones and her delivery of "O cieli azzurri" represented her best contributions.

In appearance, Madame Gagliardi is impressive,



capable of being used with utmost effect both in piano and forte, and so fully the instrument of its possessor that it reflects every emotion sounded by him in his marvelously intelligent and faithful reproduction of the text moods.

Ruffo's fame as an ideal Rigoletto had preceded him to this country and was justified by his performance at his debut last Monday, for aside from the remarkable vocal equipment and facility just spoken of, which enables him to exercise absolute control and set forth every nuance with exquisite finish, he also was a revelation as an actor, proving himself to be a master of make-up, facial expression, eloquent gesture and character portrayal. His scenes of tenderness with Gilda, cringing rage with the Duke, and vindictive hatred and agonizing despair after the desertion of his daughter and her death, were moments of histrionic impressiveness which would have done credit to a Novelli or a Salvini. It was refreshing, too, to meet in Ruffo an artist so conscientious that he never coveted the center of the stage for himself, never endeavored to attract attention when the dramatic interest at-



ALMA GLUCK.

tached to some other character, and always was part and parcel of the ensemble. So loud and insistent were the recalls at the end of the third act that Ruffo and Alma Gluck, after bowing dozens of times, were forced to repeat their duet before the curtain, as the stage already had been set for the fourth act. More details about Ruffo's rare art must hold over for future occasions in order to allow the present report to reach THE MUSICAL COURIER presses in time.

Four Americans were heard in "Rigoletto." They were Orville Harrold, Alma Gluck, Margaret Keyes and Henri Scott.

Alma Gluck as Gilda showed her remarkable vocal resources by undertaking a coloratura role, although hitherto she has been rated as primarily a lyrical artist. She made a splendid impression on the whole, but it was apparent that at least just now, when she is devoting herself to Lieder and concert work, she is not in the best of mood for pyrotechnical singing of the kind required from Gilda. Miss Gluck has too beautiful an organ to put it in jeopardy.

Orville Harrold's showing as the Duke was excellent. He possesses splendid material. Margaret Keyes displayed beautiful quality of voice and made all that could be expected of the Maddalena role. Henri Scott was sonorous as Sparafucile, and Nicolay did Monterone with dignity and power. There was a very large audience and a contingent of hearers came also from New York, using a



ELEANORA DE CISNEROS.

special train and returning to the metropolis after the opera.

Campanini conducted with impeccable accuracy and inspiring vigor.

#### Ohio's Warm Greeting to Irene Armstrong.

Irene Armstrong, the lyric soprano, who is touring in the West with Myron Whitney, basso, has had fine



IRENE ARMSTRONG.

success in Ohio. Some of the critical opinions are appended:

Mrs. Armstrong's group of four songs were well received, her "L'oiseau Bleu" by Dalcroze, captivated her hearers. Her per-

sonality is delightful and her singing wonderfully sweet. Mrs. Armstrong was greeted warmly when coming in for her next group of ballades, the second "Sylvain" (Sinding), and the third "A Spirit Flower" (Campbell Tipton), being exquisitely done.—Springfield (Ohio) Sun, October 17, 1912.

Irene Armstrong is regarded as one of America's best sopranos, and she has a voice of wonderful clearness and sweetness of quality. Her tones are perfect and her rendition of "A Spirit Flower" (Campbell Tipton) came in for a great share of the applause given her second group of songs.—Springfield News.

Irene Armstrong was most pleasing in her French group. She gave these lovely songs especially fine treatment. Her voice is not one of great power, but it is most grateful in this style of singing.—Ohio State Journal (Columbus), October 18, 1912.

The vocal illustrations of Mrs. Armstrong were exceedingly fascinating and while her offerings were each and all well received, perhaps "A Spirit Flower," by Campbell, and the group of French compositions were the favorites.—Findlay Saturday Evening.

Mrs. Armstrong not only has a beautiful soprano voice, but a pleasing personality, and sings with an ease and grace that charms her audience. That she was appreciated was shown by the applause.—Marion Daily Star, October 16, 1912. (Advertisement.)

#### Carolina White's Busy Season.

Carolina White seems destined to become fully as well known to American audiences as a recital artist as she is as an operatic prima donna. The brilliant soprano of the Chicago Grand Opera Company will sing a number of new roles this season that involve much study and strenuous application, but in addition to these she announces that she will make several concert tours of the country under the management of the Redpath Musical Bureau.



Photo by Matzene, Chicago.

CAROLINA WHITE,  
Soprano.

of Chicago. One of her trips will be made in January and will extend to the Pacific Coast. A few of the engagements booked for her on this occasion will be in Denver, Colorado Springs, Salt Lake, Portland, Seattle, San Francisco, Los Angeles and San Diego.

#### Werrenrath in Illinois.

Reinald Werrenrath, the baritone, sang with the Musical Club of Decatur, Ill., recently and the following report tells of his success:

The enthusiasm was thoroughly justified, for, by the verdict of all the musicians present, Mr. Werrenrath, though scarcely thirty years of age, is a very fine artist.

The recital was the first artists' event of the year given by the Musical Club. It was appreciative not only in its number but also in its quietness and close attention to the singer.

Mr. Werrenrath is a fine looking chap, well set up and groomed, and cultured in his address.

Werrenrath's voice is a baritone of exceptional quality and range. As it happened, the singer displayed most the excellence of his soft work and the beauty of his high tones to the greatest extent Thursday night.

Ease and the confidence of the real musician marked the entire performance. Mr. Werrenrath apparently enjoyed singing the songs as much as the audience enjoyed hearing them, and when performer and audience are so much in accord the result is always satisfactory. He did no faking and he did not strive, except honestly, after effects.—Decatur (Ill.) News. (Advertisement.)

An orchestra leader was working over a new musical play at a rehearsal with a widely known manager. "That's too loud," interrupted the manager. "I can't help it," returned the leader, "it calls for forte." "All the same," answered the manager, "make it thirty-five."—Metropolitan Magazine.

The Volkschor-Konzertverein of Barmen (Germany) will perform this season Berlioz's "Damnation of Faust," Handel's "Messiah," and Bach's "St. Matthew Passion."

# "The Dove of Peace" Is Heard.

Last Monday evening marked the New York premiere of "The Dove of Peace," by Wallace Irwin and Walter Damrosch, or, to quote the flyleaf of the piano score, "Plot by Wallace Irwin and Walter Damrosch; words and lyrics by Wallace Irwin; music by Walter Damrosch." Also Walter Damrosch is said to have obtained the money for the production, Walter Damrosch helped in rehearsing and staging it, Walter Damrosch (according to the program) "presents" the opera, Walter Damrosch led the performance last Monday, and Walter Damrosch made a curtain speech in which he said that "Mr. Irwin's lyrics had composed themselves," that "The Dove of Peace" is "different" from other successful comic operas, and that "it ought to find a place in New York."

Those persons who are interested in such things remember that when Walter Damrosch first announced his intention to compose "The Dove of Peace" he said in published interviews (a year before the piece saw the boards) that it was the best book he ever had come across. Considering the fact that Walter Damrosch was co-author of the plot, his praise of the book therefore takes on a peculiarly amiable aspect. However, when "The Dove of Peace" was put on in Philadelphia a few weeks ago the public did not seem alarmingly anxious to enjoy the best book Walter Damrosch ever had come across, or to hear Walter Damrosch's music which had been composed by the lyrics. In fact, the Philadelphia public stayed away from the performances in such large numbers that a week before the New York opening the piece was withdrawn from the stage, changes were made in the cast, and Mr. Irwin was set to do much rewriting—whether of his part of the plot, or of Walter Damrosch's part of the plot, has not been disclosed. Certainly the lyrics were not altered for according to Walter Damrosch's public admission they are so good that they composed themselves. Just after the Philadelphia mishap became definite Walter Damrosch is quoted by the New York Morning Telegraph as having said that his music was all right, but the book needed touching up. Evidently something had happened in the meantime to the best book Walter Damrosch ever had come across.

Of plot there is plenty in "The Dove of Peace" as seen at the Broadway Theater last Monday. In fact, there are several plots, and the way they intermingle, bump into and interfere with one another, divide the interest, and halt the action with anti-climaxes, caused the lay audience to look on in confused wonder and the expert listeners to smile half in amusement, half in pity. First of all, there is Terence Donnybrook, a professional agitator for peace, who starts the paradoxes by becoming a war correspondent. Next we have Willie Petruccio Perkins, an unkissed man. His grandmother has prophesied in her will that if he indulges in osculation with a woman before he is twenty-five universal peace shall descend upon man. In the meantime America declares war upon Spain. Willie and his friends find themselves upon Guam Island, where savages threaten to kill them. Willie, then within a few minutes of twenty-five years old, is induced to kiss Hildegarde. The savages instantly drop their weapons. All the men in the piece are made prisoners by the suffragettes, for grandmother's will had not included women in the peace plan. Terence Donnybrook, a sort of agent for The Hague Tribunal, turns war correspondent, but after peace has descended, is found in a lonely grove of woods, surrounded by cannibal women with whom he sings and dances. Later he becomes a prehistoric man garbed in grass kilts and a club. He conquers with that club the prehistoric woman who in the first act had been a waitress at a New England hotel. Then, turnabout fashion, she conquers him with the same club, and puts her foot on his chest. A black curtain drops, the orchestra makes some music for fully five minutes, and then the United States Senate is shown, with all the principals and chorus of "The Dove of Peace" in Washington. The women are attired as soldiers. They topple the Senators and a man made up as "Uncle Joe" Cannon, out of their seats. The men of Act II are tried for treason. Suddenly the British Ambassador arrives in an aeroplane from Guam. The discovery is made that when Willie thought he was not yet twenty-five he really was, on account of the time difference between Guam and his birthplace in New Jersey. But why did peace come, you ask? "People hypnotized themselves into believing that it came," explains Terence. Everybody embraces every one else, war makes its reappearance and every one is thoroughly martial and happy, except the audience, which cannot help resenting the fact that while the Spanish-American war took place in 1898, "The Dove of Peace" mentions Mayor Gaynor and the Bull Moose political party. Even the modern suffragette movement was practically unknown in 1898.

To the foregoing story Walter Damrosch has set some amazing music, which except in one or two episodes, does not bear even a remote resemblance to comic opera style of the kind to which we are accustomed in the scores of the standard composers in that field. Walter Damrosch

has taken as his model, consciously or unconsciously, the German school of opera comique with its square-cut melodic lines, its heavy-footed rhythms and its ponderous formulae in orchestration. He constantly forgets that the audience is more interested in the persons on the stage than in the character touches which the instrumentalists are setting forth, and the consequence is that every bit of pleasant theme which promises to become melody breaks off after a few measures and dwindles to nothing in Walter Damrosch's effort to contrive clever descriptive orchestration. Of spontaneous musical humor there is not a trace in the score, and nowhere does it bubble, and exult, and overflow with sheer excess of merriment and unruly comic spirit. Those who know Walter Damrosch are aware that Walter Damrosch, the man, is not possessed of such trivial qualities, and therefore it is not surprising that Walter Damrosch, the comic opera composer, should have failed to incorporate them in his music. Other striking faults consist of inordinately long finales, and situations sustained so unduly with musical explanation that they lose all dramatic impetus and their significance is forgotten by the time the end of the singing and orchestrating is reached. Two or three such uncrafterlike interruptions are enough to dissipate the interest of the audience in any plot, even when it is cohesive and uniform, and not made up of a mixture of satire, burlesque, fairy lore, and history like that of "The Dove of Peace." Walter Damrosch tries to follow all the twists and turns of the story, with the result that his measures are restless and shifting in modulation, interspersed annoyingly often with recitatives, and sometimes almost antithetical in rhythm to the palpable metric intentions of the lyrics—those same lyrics which composed themselves.

If the lyrics composed themselves, they did a very unwise thing when they wrote the words "tuk, tuk" 104 times in the opening chorus and then set them to music. It seems strange that such a graceful rhymster as Wallace Irwin should have written "tuk, tuk" 104 times to imitate the cackling of hens. Walter Damrosch seems to have been greatly impressed with the barnyard idea, for at the end of the opera he has "The Song of the Crowing Hens," with an imitation of the call of the rooster and the words "Cock-a-doodle-doodle-dah." The second number of Act I, "We Bright Children of Minerva," is a song with no definite idea in text. "Mark his bright and flashing eye" is a typical example of the German opera comique style aforementioned. The chorus dance in "What Lips Are Made For" must have driven the stage director almost to frenzy, for it has only eight measures and they consist merely of a series of harmonic sequences leading to an orchestral climax and ending with such abruptness that no effective dancing finish is possible. The modulations on page 41 of the piano score would make infinitely more effect in a sonata than they do in a comic opera. "Dove of Peace" is the name of the chief waltz in the work, and its chorus, even if not many degrees removed from being banal, is attractive and singable. It is distinctly Viennese in color, but the musical character of the introduction is as distinctly Irish, and to clinch the suggestion, begins with the words "I was a lad in Kilkenny." The mixture of styles makes knowing musicians smile. The dance of "Step by Step" gives the terpsichorean persons another poser. It is a symphonic interlude, with a dozen different rhythms. "Blood is Thicker Than Water" makes a rude attack on patriotism, for the melody of the American national anthem is made to hustle along in 6-8 time to such words as "The Lion proud and the Eagle loud, shall live and love in a rosy cloud, or any old way!" The Sailors' "Fake Walk" winds up with another of these wonderful Walter Damrosch dances, the figurations in this one sounding for all the world like a Czerny etude. There are two finales of Act I, in which for twenty-four printed pages the chorus and principals shout "hurrah" and declare their eagerness for war to the tune of a German military march that bears a distant resemblance to "The Star Spangled Banner."

In the second act "Was Ever Maid of Spain" is effective because it follows the conventional comic opera way of handling Spanish rhythms and modulations. The "Never Ask a Lover Why?" has two and a half pages of music set to the oft repeated query: "Never ask the birds in mating season why by two and two they fly." The "Mock Battle" is more German opera comique. On page 139 there is a stage direction reading "Willie falls wounded." He did not fall wounded last Monday evening, so evidently at that place the book recomposed itself. A picturesque tableau winding up Act II was accompanied by "The Dove of Peace" waltz. "There's Nothing Sweeter" (Act III), more opera comique. "Ten Thousand Years Before the Flood" has eight measures of introduction which are the best thing in the number and should have been its main musical theme. "Rose of the South," more German opera comique, has the classic lines, "He don't love me," and "she don't love me." The ensemble, No. 21

(piano score), with its refrain of "You did, you did, I didn't, I didn't," recalled memories of the famous chorus in McClellan and Caryl's "The Pink Lady," whose burden was "Dondidier did, Dondidier didn't."

The forty time repetition of "tut, tut" in "Woman, How Dare You" is like "tuk, tuk," which composed itself. "Ochone, Far, Oh Far is the Mango Island" has exotic color, so much so that the cannibal maidens do languorous dances to strains that are an admirable blend—in harmonic suggestion—of Chopin and Richard Strauss. "March of the Suffragettes" is noisy, blatant, entr'acte music which fills out the time for the ridiculously long "dark change" spoken of before. The concluding scene, in the Senate chamber, drags insufferably, is opera comique again, but bears the distinction of having the words "good-bye" sung forty-six times in succession, interrupted only by a few recitatives here and there. The flying machine episode—time, 1898—and the final chorus wind up "The Dove of Peace" tamely and incongruously and left at least one hearer bewildered and thoroughly wearied. He could not conscientiously join in the applause showered so warmly on the composer by his family in many of the seats and boxes. Although the Metropolitan Opera House subscribers had first choice of parquet tickets, the audience was not a Metropolitan Opera House audience. At least two excellent parquet seats were bought shortly before the play began, by persons who sat not far from THE MUSICAL COURIER representative. As a rule a comic opera first night in New York is sold out for days before the event. But perhaps local audiences would rather hear lyrics composed by the composer than lyrics that compose themselves.

The comment of the daily newspapers, as usual, was contradictory on the whole regarding "The Dove of Peace," but in certain critical details they concurred. From the Times one gleans this: "The Star Spangled Banner," played in the orchestra, thrilled the auditors to a high pitch, but after that it must be confessed that the interest dropped to a large degree. Two things 'The Dove of Peace' needs more of are comedy and tunes. . . . Musicianship there was in the score, but melody was frequently lacking." More severe is the Press, which says that "In the field of comic opera both librettist and composer impress one as being amateurs. . . . Again and again climaxes prepared with care are brought to naught by the bungling hand of the novice. . . . Evidently Damrosch made a bold attempt to write music on a somewhat higher plane than that usually provided for devotees of comic opera. . . . Unfortunately, however, he failed to find the true proportions between the music and the dramatic background of his librettist, failed to furnish a perfectly congruous accompaniment for the collaborating author. Thus often he has laden humorous or farcical episodes with musical verbiage altogether too ponderous. Barring one or two songs, that are good enough to win favor outside of the theater, there is little freshness in Damrosch's score, little vitality and no spontaneity whatever. Almost every page bears evidence of labor. Hardly a melody flows freely, as if it had welled into the composer's mind without warning."

Discovered by the Tribune is that "Something more than clever musicianship and skill in writing humorous verse is necessary to make a successful operetta. . . . The more sincere the attempt to give artistic aim to musical comedy, however, the greater the demand upon technical skill in creation and production. This is the great obstacle which confronts novices in the field, as was brought home to the attention of the amiably disposed friends of Wallace Irwin and Walter Damrosch, who saw and heard the first performance in New York of 'The Dove of Peace.' . . .

There are some good, breezy strains in the score, with a native tang to the marches and some sentimental music which is pretty and graceful, even if not strikingly original in idea nor always happy in structure. . . . And, of course, an all pervasive waltz, which called for many performances last night, though a nice taste may have preferred a hornpipe and a Spanish dance as less conventional and more piquant. It seems to be easier to begin an operetta than to continue it. . . . In such songs as 'Prehistoric Man' and 'Far, Oh Far is the Mango Island,' these lyrics and their accompanying pantomime interrupt the action, and the intermezzi sound amateurish and create tedium, and Mr. Damrosch's efforts to make them musically interesting are wasted."

In a headline, the Herald remarks that "The Dove of Peace" is too tame to please, and continues: "As a matter of fact 'The Dove of Peace' is pretty dull for Broadway. . . . As a rule the music is too ambitious for the 'tired business man' who wants his to tinkle merrily. Nor is this the only fault. The book is hopelessly uninteresting. . . . All worked with might and main, but for all that 'The Dove of Peace' was a very, very peaceful comic opera bird—too much so, it would seem, for the theatergoer in Broadway, who likes his bird more humorously frolicsome and infinitely more popularly tuneful."

Damrosch's music is considered by the Evening Telegram to be "not very novel, and never very irresistible." Also, "The piece drags," and "The Dove of Peace" should be taught to quicken her flight."



## AMATO AND HINSHAW IN VERY MOVING PICTURES.

Aboard The S. S. George Washington.





It is pointed out by the New York World that Rockefeller's brain has earned \$1,000,000,000, Gotch's (the wrestler) shoulders have netted \$500,000, Caruso's mouth and throat earn \$2,500 per night, Fitzsimmons won a pugilistic championship and a fortune with his left arm, Paderewski's hands played together \$1,000,000 in one concert tour, Shrubbs (the runner) has made \$100,000 with his legs, and Mordkin gets \$1,500 per week for manipulating his feet. Paderewski's intake for a single tour never approached any sum like \$1,000,000, but it did reach the respectable figure of nearly \$200,000 during one of his early American seasons. The World forgot to add that nerve also brings goodly rewards to some persons in the musical world.

Among the brave men forgotten by the medal giving Carnegie are those pianists who put Beethoven's "Hammerklavier" sonata on public programs.

I know a one percentor who is to marry a ninety-nine percentor. What in eugenics will be the outcome?

A Harvard reader sends me this: "Doubtless you will agree with me that Brickley's pedalling in our game last Saturday with Princeton—he kicked three goals from field—will not be surpassed by any of the visiting pianists this season."

Musical jurors are coming into fashion. Caroline Mihr-Hardy's husband was a talesman in the Becker case, and now Homer N. Bartlett, the composer, has been called on a panel from which the jurors are to be selected who will try the gunmen accused of doing the actual killing in the Rosenthal murder.

I read in the Sun that Gottfried Galston, at his piano recital last Saturday, "gave a reading (of the "Hammerklavier" sonata) which should commend him to the serious attention of real lovers of music. He was perhaps happiest in the largo, which he played with wonderfully beautiful tone and with a convincing distribution of accent, light and shade. It sounded Beethovenian in that it had pathos without tearfulness and beauty without mere sensuousness." However, the Times informs me that to reach the summit of that same wonderful movement, "one of these slow movements of Beethoven's later life that publish his highest aspirations, griefs, resignations, is the task of a musician richer in emotional gifts than Mr. Galston. But if he did not achieve everything that it offers to its interpreter," etc. The Press found that "at no time did the pianist throw off the pall of frigidity that hung over his playing; at no time did the fire of temperament melt the coating of academic ice spread over his interpretations. Surely it was not surprising under the circumstances that listening to Beethoven's long and difficult 'Hammerklavier' sonata, opus 106, became something of an ordeal." And, speaking still of the same work, the Tribune assures me that "here amazing technical skill was found to be completely at the service of poetical utterance. It is long since so impressive a piano performance has been heard in a local concert room." It may be said, then, contrary to the patriotic motto, that divided they stand.

Of interest to American composers: Prof. John Devin is delivering lectures at Columbia University on the subject of "The Abolition of Poverty." The value of realty transfers in New York City last week totalled \$10,050,000, and the cash deposits in banks and trust companies amounted to \$1,739,543,000. Our local revenue warrants now yield an income of 47½ per cent. The new 1913 six cylinder, 60 h. p. Alco motor cars are on sale. Canadian Pacific shares are only 264. Japanese clothes made of paper soon will be on the market.

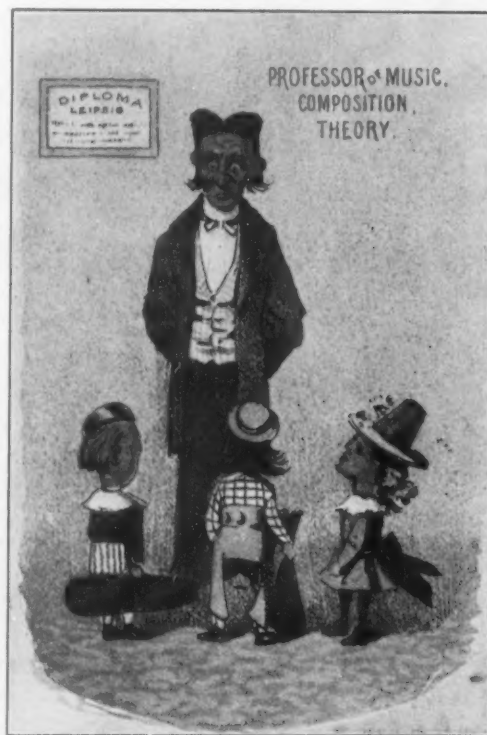
From the Evening Mail one gleans this: "In Chicago yesterday Mrs. Chauncey Williams and Mrs. Bert Leston Taylor gave a Brahms recital, the gate being devoted to the Bull Moose cause. William Allen White was in Chicago Sunday and heard the ladies running over some Brahms songs. They asked him what he thought of Johannes. 'I don't get him,' said Mr. White in part, 'he

sounds to me like a drunken plumber throwing a monkey wrench across a tin roof.'" Mr. White is a distinguished journalist and author, and seems to understand music about as well as most distinguished journalists and authors.

On the other hand, that distinguished ex-bookmaker and king of the betting ring, Sol Lichtenstein, sold his library at auction last week for \$31,594. The collection included editions de luxe of Balzac, Hugo, Tolstoy, Lever, Dumas, Dickens, Henley's Shakespeare, etc.

"Among those present" at the Galston recital last Saturday in new Aeolian Hall were: Rafael Joseffy, Oscar Saenger, Franz Kneisel, Clarence Dickinson, Alfred Hertz, Charles Steinway, Ernest Urech, Albert Spalding, Joseph T. Lienthal, Comptroller John Brown, of the Metropolitan Opera; Myrtle Elvyn, Mr. and Mrs. Irion (Yolanda Mero), Arnold Somlyo, Kate S. Chittenden, Professor Gow, of Vassar; Professor and Mrs. William R. Chapman, Richard Arnold, F. X. Arens, Arnold Volpe, Kurt Schindler, Rudolph Schirmer, Walter Henry Hall, Mrs. Gustav Hinrichs, A. M. Bagby, Mr. and Mrs. Heinrich Meyn, Professor Rübner, Felix Liefels, Arthur Claassen, Dorothy Draper, Mrs. Charles H. Ditson, William Guard, Louis Koemmenich, Rubin Goldmark, Sigmund Herzog, Henry Holden Huss, Victor Harris, Elliott Schenck, Arthur Whiting, Frederick Steinway, George W. Naumburg, Courtland Palmer, Bruno Huhn, Dr. Otto Schirmer, Ludwig Marum, Max Heinrich, George Granberry, Dr. Elsenheimer, Carl Hein and August Fraemcke.

Professor (soliloquizing)—"Shades of Mozart! Must I



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squeeze a living out of these worms, after a six year course in Leipzig?"

Ever on the watch for poetical assault and battery, the Evening Mail points out a near-rhyme from "The Dove of Peace," in the words "fly paper" and "sky scraper."

"The Yellow Jacket" is a Chinese drama produced successfully in New York last Monday. In his critical comment on the piece Acton Davies, of the Evening Sun, whispers "It also reminds us in its wonderfully expressive incidental music of another thing. Which is—but of course we'd never dare mention it inside of the Metropolitan Opera House!—that the incidental music which William Fürst wrote for the original Belasco-Long play of

"Madame Butterfly" was infinitely more Oriental and tragic and atmospheric than any of the music which Puccini subsequently wrote for the now world famous opera of the same name." Carried unanimously.

And among the New Yorkers who went over to Philadelphia on a special train and heard Ruffo sing in "Rigoletto" were Philip Lydig and party of six, Henry Lesser and party of three, S. M. Craig and party of three, Howard Potter, A. F. Adams, Oscar Saenger, Mrs. and Miss Saenger, Daniel Frohman, Signor Buzzi Peccia, Hattie Clapper Morris, Mrs. E. E. Smathers, Louis Blumenberg, Earle Lewis, Alexander Lambert, M. H. Hanson, Sylvester Rawlings, Mr. Keyes, M. Halperson, H. Meltzer, L. M. Ruben and Mrs. Ruben, Gottfried Galston, Efreim Zimbalist, Pierre V. R. Key, Charles Henry Meltzer. Max Hirsch had charge of the Pennsylvania special.

According to the St. Louis Republic, Dr. C. H. Hughes, a famed alienist, says, thank you, that John Schrank, who shot Colonel Roosevelt, "looks more like a harmless musician than a natural murderer."

BOSTON, October 27, 1912.

To The Musical Courier:

The daily newspapers have announced the "first performance in America" of "Elijah" as a grand opera, as taking place in Pittsfield, Mass., last week.

Mendelssohn's oratorio "Elijah" was performed as a grand opera with scenery, costumes, and properties, at the Hyperion Theater, New Haven, Conn., May 8, 1901. The chief singers were Shannah Cumming, Marguerite Hale, Ericsson F. Bushnell, and William H. Rieger. The production was in charge of Frank Lea Short, then director of plays at Yale University, and formerly a stage manager for Charles Frohman. If I am not mistaken, Emilio Agramonte was the musical director.

Yours very truly,

PHILIP HALE.

Dr. Ernst Kunwald, new conductor of the Cincinnati Symphony Orchestra, was introduced to a mixed grill at the Waldorf-Astoria when he passed through New York recently and vows that it is the greatest of all American institutions.

Arrived in Cincinnati, Dr. Kunwald was waylaid by the reporters of the Commercial-Tribune, the Times-Star and the Enquirer, and to each one he found exactly the right thing to say. The Enquirer man learned that Cincinnati is to hear from Kunwald this winter Brahms' C minor symphony, Beethoven's fourth, fifth, "Pastoral" and "Eroica," Tchaikowsky's fourth and "Pathétique," Mozart's "Jupiter," Berlioz's "Fantastique," Haydn's B flat, Strauss' "Domestic" and Mahler's first. Enesco, Dohnanyi, Gernsheim, Wagner, Liszt, Handel, Bach, Weber, Dukas, Mendelssohn, are other composers to be heard, with Debussy, Reger and Bruckner on the waiting list, for there are only twelve concerts. To the Commercial Kunwald related this simple tale, which no press agent could have written:

"It was on April 17, the day of the eclipse of the sun, when a dim twilight had settled over our city, that my wife and I were sitting in our home, wondering at the darkness, when the doorbell rang sharply. Only on two other occasions had I heard such sharp ringing, when my mother and father died, and I said to my wife: 'I wonder what disagreeable news we have today.' Great was my joy and surprise to find Mrs. Holmes' cable asking me if I could come to take charge of the orchestra. Outside in the streets was darkness from the eclipse, but inside our home was great light and happiness."

Imbued already with the true American monopolistic spirit in its best form, Kunwald said to the Times-Star news gatherer:

"I have studied and I have played everything, all things, operettas, operas, music dramas, symphonies; I have directed them all. I have wished to express the fullness of this experience in my own way, through my own orchestra, under conditions which seem to me suitable for such expression. In some German cities this is possible, not in Berlin. Not Strauss has this freedom, or Nikisch. I wish to have my orchestra for my own. But in Berlin we must always have guest conductors; not that they are not desirable, but for a man to work out his musical convictions, to express the fullness of those convictions, he must have it all."

Apologizing to the Nashville Tennessean, it is appropriate to remark that next Monday New York editors will be cabling to their European correspondents: "Keep war news down. Grand opera now on."

LEONARD LIEBLING.



## GREATER NEW YORK

New York, November 3, 1912.

The opening musicale of the Ziegler Institute took place October 22, the program consisting of addresses by Madame Ziegler, Gardner Lamson, W. Brewer-Brown, Dr. A. S. Blumgarten, Mr. Berge and Fräulein Firsau, followed by this vocal program:

Abide with Me	Shelley
At Dawning	Cadman
May Morning	Charles S. Floyd, tenor.
	Helen Plant, coloratura soprano.
O del mio dolce ardor	Gluck
	Blanche Hine, mezzo soprano.
'Tis Morning	Speaks
Aria, Dich, Theure Halle (Tannhäuser)	Wagner
	Bernita Earl, soprano.
Indian songs—	
From the Land	Cadman
Moon Drops Low	Cadman
	Linnie Lucille Love, soprano.

The addresses proved of much interest, and an excerpt from each follows. Madame Ziegler said: "Study the art of music for its own sake, not for the purpose of making money. In so studying your aim will be the ideal of high art, and the money will come to you inevitably, for there is a demand for the best musicianly singers; there is no demand for the mediocre ones." Gardner Lamson said: "At the time of Rossini the requirements for singing opera, according to that composer's own words, were (1) voice, (2) voice, (3) voice. At our present time, since the advent of Wagner, the three requirements are (1) voice, (2) intelligence, (3) perseverance." Mr. Berge spoke upon the importance of a knowledge of musical history to the singer. Dr. Blumgarten, who is professor of hygiene of the institute, said he had been present at the June examinations and had found remarkably vigorous conditions with all the singers. He felt that the work of the graduates of the Ziegler Institute would be universally recognized as having been built upon absolutely natural health conditions. W. Brewer-Brown, England's authority in speech culture, and head of the dramatic department of the institute, dwelt upon the importance of cultivating the speaking voice of the singer. Fräulein Firsau, teacher of German, admonished the students to learn foreign languages in order to improve their diction in English. The evening was enthusiastically praised by friends present, and the institute is now open for the serious work of the season.

Ida A. Lenggenhagen, exponent of the Dalcroze Rhythmic Gymnastics and Dances, gave a demonstration of the system before pupils and invited guests of the Ethical Culture School, October 29. She briefly explained the purpose of the work and illustrated it with numerous examples. She showed by personal example how the hands, feet and head are made independent, doing all manner of complicated things in the way of simultaneous rhythmic motions of various parts of the body. She followed her talk, which was in very excellent English, by dancing to the following music, well played by Julius Schendel: "Papillons," Schumann; rhapsody, Brahms; adagio, from sonata, op. 7, Beethoven. It may be said that she not only danced the notes, the steps, of this varied program, but translated into movement the spiritual contents. There was grace of utmost lightness in the "Papillons" and heavy dramatic impulse in the Brahms work. She presents a graceful, engaging picture as she dances.

Max Jacobs has begun the season auspiciously, with several solo engagements, his string quartet having already had several appearances at the Educational Alliance, etc. October 27 he played at Embury Memorial Church, Brooklyn. October 28 he gave a violin recital at The Studio Club. Other dates are: November 5, Educational Alliance, third string quartet concert; November 10, private musicale; November 15, Richmond Hill, L. I., with Florence Pratt, pianist; December 3, Carnegie Lyceum, string quartet concert.

At Hope Baptist Church, Broadway and 104th street, an inaugural organ recital was given October 24, the following taking part: Frank Miller, organist; Alice Cafferty Wales, soprano; Blatchford Cavanaugh, tenor; Helen Howarth-Lemmel (the director and soloist of the choir), and Isadore Burns, organist of the church, who is a pupil of F. W. Riesberg. The choir of the church, numbering a score of voices, assisted.

Elsa Staiger, soprano, whose delightful singing has been mentioned in the columns of THE MUSICAL COURIER (on the occasion of the annual Astor Hotel Springtide Recitals by pupils of Arthur Claassen) and Carl Schlegel, baritone, with Charles G. Spross at the piano, gave a song recital at Carnegie Lyceum, October 30. The program consisted of German lieder and English songs, closing with Dell'

Acqua's "Chanson Provencale," which Miss Staiger sings especially well.

Georges Vignetti, violin virtuoso, is established in the metropolis, also visiting Yonkers semi-weekly as instructor. He is already in demand as solo violinist, and goes on tour soon with Arthur Whiting, visiting leading universities, such as Princeton, Harvard, Yale, Radcliffe, etc., the dates being November 6 to November 21. He comes of distinguished musical lineage, his great-grandfather having been Pierre Vignetti, who in the eighteenth century was solo violinist to King Louis XVI, also of the Chapel Royal, Versailles. He recently made a tour around the world, spending some time in Japan.

The Hulsman Trio, consisting of Marie Hulsman, soprano, of very wide range and handsome personality; Helen Hulsman, the distinguished young pianist, who played at the Wanamaker festival concerts, in the South, and under social auspices in New York with success; and little Constance Hulsman, pianist, are prepared to give concerts and recitals. THE MUSICAL COURIER, Sunday Tribune, and Blue Book for 1913, all contain flattering notices of the artists, whose services may be secured through T. Antoinette Ward (teacher of Helen Hulsman), Van Dyck Studios, Eighth avenue and Fifty-sixth street.

Michel Sciapio, the violinist, head of the violin department of the New York College of Music (Hein and Fraemcke, directors) has many testimonials regarding his superior playing. When in Europe, concertizing, he played in leading cities, and Frankfurt, Berlin, Vienna, etc. More than nine years ago, when Sciapio was still wearing knee-breeches he appeared as soloist at a series of concerts with the Duss Orchestra in St. Nicholas Gardens; at that time Henry T. Finck, hearing him play, was so delighted with the boy's performance that he wrote to him, saying among other encouraging words: "Personally, I enjoyed your playing better than Kubelik's."

Ethel Leginska, pianist, is among virtuosi recently arrived in America, and to hear this petite young player is to experience astonishment at her bravour, out of all proportion to her dainty figure, and admiration for her warm playing. She is a veritable whirlwind of temperament, with a tiger's soft caress. Her own compositions show unusual imagination and originality, and more will be heard of her ere long. October 23 she gave a recital in the Schoellkopf mansion, Delaware avenue, Buffalo.

Moritz E. Schwarz continues his organ recitals at Trinity Church at 12.20 noon, Wednesdays, until June 25. A folder containing all his programs will be sent on request. Two programs follow, including that of yesterday, November 6:

NOVEMBER 6.	
Concerts in E flat minor	Thiele
Prayer in E flat	Lemaigre
Variations on an American Air	Flagler
Ave Maria	Schubert
Legende and Finale	Faulkes

NOVEMBER 23.	
Athalie Overture	Mendelssohn
Meditation in A	Gulmunt
Chromatic Fantasia and Fugue	Thiele
Allegretto in A	Merkel
Finale in D	Lemmens

Caroline Maben Flower rejoices over the advent of many new and talented piano pupils, at both the Pouch Gallery, Brooklyn, and Carnegie Hall, Manhattan. Among these are two young women with altogether unusual talent, who are devoting special attention to ensemble playing, so that they will appear in concertos in a students' recital planned for next month. One comes from New Jersey, and both study with earnestness and enthusiasm.

At the Lachmund Conservatory of Music, Lewis M. Hubbard, director, there is constant influx of desirable pupils of all degrees of advancement. The opening faculty concert was of importance, attracting an overflowing audience, sure to draw attention to the excellent force engaged as instructors in the Lachmund Conservatory. A circular contains detailed information.

Christiaan Kriens, the violinist, has made no less advancement in his art than Christiaan Kriens, the composer. A recent performance of the difficult Tchaikowsky concerto was such that his auditors crowded around him with admiration. An able musician, whose orchestral works

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have been performed at Sunday night concerts at the Metropolitan Opera House, he is at the same time a violin virtuoso of high rank.

Laura Moore, returned as Mrs. John Elliott, is again in New York following her marriage and life in foreign countries. She had a large following as teacher of voice, and this will no doubt again be the case as soon as her definite whereabouts become known.

Harriet Ware was given half a page in the Brooklyn Eagle of September 15. A picture and interview covering her life work revealed the manner and methods of this talented young American composer.

Mrs. Henry Altman, who was Sadie Rayner, of Baltimore, and who later lived for many years in Buffalo, N. Y., is in New York, studying at Columbia University with a view to devoting her services to the betterment of laws affecting women and children. Her daughter has just married, and her son is studying law at Cornell University. She has written many lyrics, some of which have been set to music by Buffalo composers.

Lotta van Buren resumed teaching piano, October 1, with a large class. She spent the summer studying with Harold Bauer, who recommends her highly.

Bedrich Veska, cellist, member of the Bohemian Trio, is again in the city prepared to take engagements for solo and ensemble playing. He is an experienced artist, whose playing always gives pleasure.

Lelia Royer, dramatic soprano, sang recently in Altoona, Pittsburgh and other Pennsylvania cities with much success. There is every probability she will be engaged for opera, so her friends report.

"Macintosh night" will be observed at Calvary Baptist Church this evening (Wednesday) when the members of the choir who have attended regularly will receive their usual compliments. The musical program will be given by Bessie May Bowman-Estey, contralto; John Barnes Wells, tenor; C. Judson Bushnell, basso; Harold Bender, pianist, and Edward Morris Bowman, organist. A special feature will be the singing by Mr. Wells of Harriet Ware's new song "The Cross," accompanied by the composer. John

#### Aida Wanted Again.

A striking feature of the present fall tour of Frances Alda is the unanimity with which almost every city requests a return date during the 1913 spring tour of the diva.

In Louisville, Ky., Katherine Whipple Dobbs, the local manager, wrote Frederic Shipman (Madame Alda's manager) as follows, under date of October 18:

You have heard of the great artistic success of the Alda concert. I have never seen so enthusiastic an audience in Louisville at a concert. We want Madame Alda again in the spring, only this time we want to give the concert at the big Murat Theater.

The impression created by Madame Alda was most unusual, and



FRANCES ALDA.

I am sure if we can announce early in the new year that we have secured her for another concert we can pack the theater.

In Evansville, Ind., the local manager, William Hins-

Dennis Mehan, voice specialist and lecturer, will deliver the annual address, topic, "Singing as an Art and as a Business." At the Macintosh parade to follow John V. Pearsall will preside at the organ. The president of the choir, I. Newton Williams, will occupy the chair. The meeting is open free to the public. Calvary Choir offers great opportunities to young singers and those in training for salaried positions as choir soloists.

Lydia Rood, contralto, formerly a valued member of Central Baptist Church choir, has for several years devoted herself to developing her voice under Carl Hein, so that now she sings "The Lord is My Light" and "O Rest in the Lord" with very beautiful expression. Many choirs are looking for just such a voice, which in her case is united with a pleasant personality.

S. Reid Spencer's pupil in piano and harmony, Alexander Pero, sings his name to a recommendation of his teacher, saying he found the Leipsic Royal Conservatory teachers, Max Reger and Alois Reckendorf, quite satisfied with his preparatory studies under Spencer.

The Schubert Quartet consists of Mildred G. Reardon, soprano; Marie B. Morrissey, contralto; Forest R. Lamont, tenor, and George W. Reardon, baritone. All these occupy prominent church positions, and give programs consisting of a varied selection of solos and ensemble music. For Part II of a program they frequently sing the song cycle "In Fairyland," by Orlando Morgan.

Charles Gilbert Spross, the pianist, accompanist and composer, has accepted an offer to join the faculty of the Conservatory of Music Art, Arthur Claassen and Otto Jablonski, directors. He will also assist Director Claassen in the "Opera Class."

Floribel Sherwood, the soprano, and sister of Lillian Sherwood Newkirk, is about to undergo an operation for appendicitis. She is soloist at the Mount Morris Baptist Church.

Percy Hemus, the well known baritone and teacher of Pero, signs his name to a recommendation of his teacher, vocal music, who has lived in Kansas City, Mo., for the past two years, expects to arrive in New York about this

peter, wrote Mr. Shipman, October 24, the following tribute to the soprano:

Just a line to let you know that the success of the Alda concert was great, in fact, colossal, and the Evansville people are not and never will get through talking about it; the good impression will be everlasting and Madame Alda is now a household name in this city.

Wish some day I could tell you more about Madame Alda's grand triumph here; her impression upon the music lovers will never die and should she ever come again they are willing to make reservations for seats now; besides they will see to it that enough tickets are sold to guarantee a success.

In Muncie, Ind., Harry Paris, a prominent musician of that city and local manager, wrote thus (October 27):

Madame Alda is wonderful. The audience were simply carried away with her singing and her beauty. I want to bring her back again in the spring and we will pack the house.

Just to show the tremendous impression she made, may I quote the following incident:

A certain popular and very wealthy man of our city, president of one of our large glass factories, went to your concert suffering from an awful cold and otherwise feeling nothing like listening to a program of the kind rendered. He took his seat, slipped down almost out of sight and proceeded to take his medicine, to please his wife. After the first song he simply grunted. After the second song he sat up in his seat. After the third number he began to clap his hands. And by the middle of the program he was ready to stand on his feet and yell. This is funny, I think, and if you knew the man you would enjoy the joke and realize the witchery Madame Alda exerted over her audience.

Mr. Shipman states that return engagements during Madame Alda's spring tour have been arranged for in the cities just mentioned. The date of the Louisville concert is April 18. The dates for Evansville and Muncie have not yet been definitely settled. (Advertisement.)

#### William Wheeler in Newark.

William Wheeler, the tenor, will sing with the Newark (N. J.) Oratorio Society, November 13, under the direction of Louis Arthur Russell.

#### Gracia Ricardo Delights the Multitude.

Gracia Ricardo, the American soprano, sang at Madison Square Garden, Sunday evening, October 27, with the Russian Symphony Orchestra, and was applauded with enthusiasm by 8,000 music lovers. The New York press notices follow:

Gracia Ricardo was the soloist, and she with pleasing voice sang an aria from "Aida," and the aria "Le Cid" by Massenet.—New York Herald, October 28, 1912.

When the soprano, Gracia Ricardo, sang a selection from "Aida," the tears streamed down their faces and their bodies swayed with emotion.

One old man, stooped over, a bandana handkerchief in his hand, and a gnarled cane under his arm, leaned forward with his hand on his ear lest he should miss a note. He said he could ill afford

time, re-establishing himself in his former studio. He has had success along dramatic lines also, and will be heard ere long.

Mary Turner Salter, the well known composer, wife of Sumner Salter, dean of the department of music at Williams College, accompanied her husband on his recent visit to New York, during which he participated in the Gerrit Smith memorial service. Her "Cry of Rachel" was one of the great successes of De Cisneros in her Australian tour just completed.

James P. Dunn, prominent especially in Roman catholic circles, as organist and choirmaster of St. Patrick's Church, Jersey City, and Mrs. Dunn, are rejoicing over the coming of young Robert Lawrence Dunn, weight 8½ pounds, one week old, at this writing.

At the initial meeting and rehearsal (which took place at the Frederic Mariner Recital Hall, 250 West Eighty-seventh street, last Wednesday), the Lambord Choral Society had a most encouraging start. A permanent organization was effected (with forty charter members), a constitution adopted, and the following officers elected: Clarke Gibson Dailey, president; Mrs. Raymond C. Osburn, vice-president; Francis F. Steers, treasurer; C. Saerchinger, secretary. Compositions by Elgar, Barnby and Benjamin Lambord were rehearsed, and the effect, under Mr. Lambord's direction, was most gratifying. The occasion was thoroughly enjoyable and the continued success of the society seems assured. Good singers will be welcomed. Regular weekly rehearsals will be held at the above address beginning Thursday, November 7, when the preparations of the society's first concert program will be taken up.

All singers aspiring to sing in church choirs, and particularly the younger ones still in the student class, who need more experience in sight reading, will have opportunity to enter the Tuesday and Friday afternoon classes conducted by Wilbur A. Luyster at his school in the Metropolitan Opera House building, 1425 Broadway. Besides the classes which Mr. Luyster teaches at his own school, he is engaged as instructor at several of the prominent conservatories in New York. The first meeting of the Friday class at Mr. Luyster's school is on November 8, at 4 o'clock.

the fifteen cents, but was happy despite his sacrifice. He had walked all the way from Hester street to hear the concert.

After the concert, the audience filed out slowly discussing with earnest gestures the superiority of one piece over another. "Wagner," "Verdi," "Liszt," were on every tongue, as heads and hands moved in sincere expression of their appreciation of the concert.

Gracia Ricardo's voice carried well to every quarter of the auditorium.—New York Press.

The soloist, Gracia Ricardo, was so well received that she was obliged to give an encore after each of her two arias.—The Evening Sun.

Gracia Ricardo, lyric soprano, appeared as soloist at the concert given in Madison Square Garden, Sunday night. Madame Ri-



GRACIA RICARDO.

Photo by Mishkin Studio, New York.

cardo's beautiful voice completely filled the auditorium. She sang arias from "Aida," from "Le Cid," by Massenet and encores. She will be heard in recital in Aeolian Hall in November.—Evening Mail. (Advertisement.)



# The American Debut of Gottfried Galston

## WHAT FOUR GREAT NEW YORK CRITICS SAY ABOUT GOTTFRIED GALSTON

W. J. HENDERSON, in New York Sun, Nov. 3, 1912

### NEW AEOLIAN HALL HAS FIRST AUDIENCE

GOTTFRIED GALSTON GIVES OPENING CONCERT IN LATEST MUSIC HOME.

PIANIST OF INTELLIGENCE.

HE COMBINES BREADTH OF STYLE WITH THOUGHTFULNESS AND SENTIMENT.

Mr. Galston is a young pianist and his fame has not swelled the prints on this side of the Atlantic. He has demonstrated his serious attitude toward his art by writing a "Studienbuch," which shows him to be a very thoughtful student of piano music. His recital yesterday afternoon disclosed sterling qualities and he will without doubt grow in the favor of the public.

Mr. Galston is not what the average concertgoer would regard as a virtuoso. He has none of the superficial charm, none of the exciting brilliancy, none of the finger magic associated with performers of the purely virtuoso type. On the other hand, it would be a grave injustice to him to say that he is a pedagogic pianist, an illustrating lecturer or demonstrator of the method of interpretation. He is, indeed, of the interpretative school, and his playing depends for its interest largely upon the plan of exposition. Mr. Galston's equipment for his chosen task is a sound technique and a style which combines immense vigor with flashes of fine but continent poetic communication. In big forte passages Mr. Galston produced yesterday a splendid quality of tone and displayed imposing breadth of style. In the more introspective variety of cantabile music, as that of the "Hammerklavier" sonata, he showed exquisite refinement in tint and phrasing and a sentiment which possessed an aspect of dignity.

His program was not altogether conventional. It began with the Bach organ chorals in E flat major and G major, arranged by

Busoni. Following these came the "Sicilienne" of the same master, arranged by the pianist himself, and then Busoni's ponderous and even confusing arrangement of the prelude and fugue in D major. In this last number Mr. Galston almost triumphed over the tumultuous ecstasy of Mr. Busoni in sowing his pages with chords and other tonal complications. It was a really large sized piece of piano playing and was worth hearing.

The formidable sonata, op. 106, of Beethoven, followed the Bach numbers, and of this reflective and challenging creation the pianist gave a reading which should commend him to the serious attention of real lovers of music. He was perhaps happiest in the largo, which he played with wonderfully beautiful tone and with a convincing distribution of accent, light and shade. It sounded Beethovenian in that it had pathos without tearfulness and beauty without mere sensuousness. Mr. Galston played also twelve of Chopin's etudes, his berceuse and the A flat polonaise.

H. E. KREHBIEL, in New York Tribune, Nov. 3, 1912

### A PIANIST'S DEBUT

INTERESTING MUSIC MOST INTERESTINGLY PLAYED—A WORD ABOUT TRANSCRIPTIONS OF BACH.

Aeolian Hall, a new concert room, was opened to the public yesterday afternoon, and a piano virtuoso, heretofore unknown even by name to the city's music lovers, entered into the ken of a great many of them. The temptation must be strong to say that Gottfried Galston, the newcomer, not only entered into the knowledge of the local public, but won a large and lofty place in the regard of a large portion of its serious element. In time Mr. Galston may become a hero of the gushing damozels of our recital rooms, but it does it will be because that affection which is the bane of music will have taken a new direction. It will be well if he can be spared that fate and left to the appreciation of the judicious and healthy minded. It was to them that his first recital appealed both in program and performance. He is young in years, but mature in mind. His attitude toward his art appears to be that of a sincere devotee. His conception of beauty is healthy and inspires respect and admiration even when his proclamation awakens questionings. He is a pianist to be reckoned with seriously; plainly a hater of shams, sensationalism and sentimentality; a lover of good things and true; a thinking musician; a dignified artist in whom feeling and intellect are happily and equally paired; neither a mushy emotionalist nor a dry pedant. These the impressions created by all that he did

yesterday, but most emphasized by his playing of the music of Bach and Beethoven, with which the recital was opened.

After the music of the Titans had been disposed of the rest of the afternoon was given up to Chopin—a dozen studies, the berceuse and the polonaise being the contribution of him who was the incarnation of the voice and spirit of the piano—"the piano bard, the piano rhapsodist, the piano mind, the piano soul," as Rubinstein characterized him. In this music the newcomer measured his strength against a score of popular idols, and held his footing best with those—they are not the most admired—who believe that there is a virile essence in Chopin's music. Most of the studies which he played seemed to have been chosen to make such a demonstration, and he was frequently convincing, but not always, and sometimes he forgot that it is possible to become too noisy upon the piano even in Chopin and that no piano tone can be too luscious for the cradle song.

To pursue the thoughts invited by the Bach music to their conclusion would lead the reviewer very afar afield. All the music was presented in a transcribed form. In a way that is unavoidable with Bach, for even the most modern of the clavier pieces, the "Chromatic Fantasia and Fugue," in which one may hear the voice of many waters and mighty thunderings, was written for the tinkling harpsichord and must needs be translated into the idiom of the piano if its glory is to be heard. But the clavier compositions are more native to the modern instrument than the organ pieces which have crowded them off our concert programs. When Liszt made his transcription of six of the preludes and fugues, it was only as an experiment to see if the piano, which he credited with practically

unlimited potentialities, could be made to speak the speech of the many-voiced organ. It was a whole decade later that he permitted himself to be persuaded to publish the arrangements. In the choral preludes, which Mr. Galston played yesterday, Busoni, the transcriber, went a step farther than Liszt, for he tried not only to make two hands do on one keyboard what two hands and two feet were called upon by Bach to do on three, but also sought to retain some of the original effect of the music. The result is a triumph of technical achievement, and enables one who is at once a finished technician and a deep scholar to do such beautiful things as Mr. Galston did yesterday in the prelude on "Wachet auf, ruft uns die Stimme" and such amazing but far less beautiful things in that on "Nun freut euch," all the churchly spirit of which was dissipated by the rapid tempo and jiggling style. It is a well established fact that Bach's artistic feeling frequently got the better of his respect for ecclesiastical conventions, but it is inconceivable that he ever dreamed of treating even a joyful canticle so flippantly.

The other Bach numbers were Busoni's transcription of the prelude and fugue in D major (in which Mr. Galston produced a striking effect by the manner in which he enunciated the simple ascending diatonic scale which is a pervasive element in the prelude) and a transcription by the concert giver of a Sicilienne. Then came Beethoven's stupendous sonata in B flat, op. 106, with which, if an exception be allowed as to the concluding fugue, Mr. Galston crowned the work of the afternoon. Here amazing technical skill was found to be completely at the service of poetical utterance. It is long since so impressive a piano performance has been heard in a local concert room.—H. E. K.

RICHARD ALDRICH, in New York Times, Nov. 3, 1912

### GOTTFRIED GALSTON IN AEOLIAN HALL

FIRST APPEARANCE OF A NEW PIANIST OPENING THE NEW CONCERT ROOM.

BOTH MAKE GOOD IMPRESSION.

AN ARTIST OF STRONG FIRM AND EXCELLENT MUSICIANSHIP—PROGRAM INCLUDES BACH, BEETHOVEN AND CHOPIN.

Gottfried Galston, a pianist of whom good reports had reached this country from Germany, where he now lives, though he is of Polish origin, made his first appearance in New York yesterday. He played in the new Aeolian Hall, the newest of New York's concert halls, which was then employed for the first time. Both the pianist and the new hall acquitted themselves honorably. It was something of an ordeal to make a first appearance before a strange public in a new hall whose acoustic properties and suitability for music were untested and therefore necessarily uncertain; but the pianist must speedily have found that he was in surroundings highly favorable to him and his instrument.

He showed himself to be an artist of strong and vigorous fibre, of excellent musicianship that goes deeper than the externals of his art, of fine musical feeling. It cannot be said that his is a profoundly poetical spirit, so far as he revealed it at this first recital.

nor one that is deeply touched either by the subtler sentiments, by kindling romantic fervor, or by flaming passion. If the gamut of his emotional expression is not wide, there is nevertheless a sympathetic quality in much of his playing, and in much of it a splendidly sane and manly vigor. It is always far from display, or from any appeal to unworthy sensation, and Mr. Galston follows a high ideal line that he has marked out for his own.

His command of tonal effects upon the piano is unusually fine, and he employed in his playing a wide variety of such effects, amplified by an intelligent and skilful use of the pedal. This, while it may at times have seemed excessive, was not so through carelessness or confusion, and almost always had in view the exploitation of some of the most characteristic effects of the instrument. Mr. Galston's technique is of modern exactness; but it was not yesterday of impeccable accuracy. Perhaps the circumstances of his first appearance may have accounted for something of this; and, likewise, it is hardly to be expected that any given pianist will compass all the notes of Beethoven's "Hammerklavier" sonata, which grazes the very possibilities of the instrument.

Besides this sonata, op. 106, which formed the central point of his recital, he played at the beginning transcriptions of Bach: Busoni's arrangements of the choral preludes for organ on "Wachet Auf" and "Nun freut euch," and of the D major prelude and fugue; and Mr. Galston's own arrangement of the Sicilienne from the second sonata for flute and clavier. In the first of the preludes there was an admirable clearness of structure, and not only of dynamic differentiation, but also an exquisite tonal variety in the

exposition of the efflorescent counterpoint that surrounds the choral melody. The second lost something through the speed at which Mr. Galston took it. His performance of the fugue, also clear and well proportioned, had all the thunderous might that pianists are wont to put into transcriptions of Bach's organ works. There was more real enjoyment to be derived from Mr. Galston's arrangement of the exquisite little flute piece.

Only the most daring undertake Beethoven's sonata, op. 106; and only the greatest can bring to realization all that the master intended—and perhaps not they. Mr. Galston gave a performance that was conceived in a large style, full of impetuosity and energy; a performance in which there were understanding and sympathy, many fine and effective details; and in the extraordinary technical complications of the music, remarkable clearness. And the details and the technical complications were not allowed to obscure the larger proportions of the work. He employed in the sonata a great freedom of tempo; the stormy fugue in the last movement he took at a rapid pace. To reach the summit of the wonderful adagio of this sonata, one of those slow movements of Beethoven's later life that publish his highest aspirations, griefs, resignations, is the task of a musician richer in emotional gifts than Mr. Galston. But if he did not achieve everything that it offers to its interpreter, he played it in a way that showed much nobility. His performance of the sonata on the whole was a truly engrossing one.

Mr. Galston played twelve etudes of Chopin, his berceuse and polonaise in A flat with brilliancy and power rather than with deep poetic feeling.

HENRY T. FINCK, in New York Evening Post, Nov. 4, 1912

Mr. Hanson, in fact, got ahead of everybody by securing Aeolian Hall for the opening night for one of his imported pianists.

Fortunately, this imported pianist proved to be worthy of the important occasion of inaugurating a new concert hall in the American metropolis. Probably, if the Custom House officials had known what a valuable artist he is, they might have put a prohibitive duty on him, which, however, our next President would have removed as unfair to the public. Gottfried Galston hails from the festival town of Munich, which is his present home; but by descent he is a mixture of Magyar and Slavic, Hungarian and Bohemian—an excellent blend for pianistic purposes. He is the author of a valuable treatise, a "Studienbuch," from which most pianists of the day can learn a good deal (it will be reviewed in our literary columns); and he has made a name for himself abroad. After hearing his playing yesterday, and noting its effect in arousing the enthusiasm of the audience which filled the hall, it is safe to predict that he will be one of the concert stars of the season throughout the country.

He chose for the "Weibe des Hauses" a program devoted to Bach, Beethoven and Chopin. Had he included Liszt, he would have had samples of the works of the four men who have done most to develop the music of the piano. To Liszt he will doubtless give tribute in a later recital, for in this book he pays him eloquent homage.

The opening numbers of the recital were of particular interest as specimens of Ferruccio Busoni's skill in translating Bach's organ pieces into the language spoken by the piano. They were two of the choral preludes, "Wachet auf, ruft uns die Stimme" and "Nun freut euch, liebe Christen." Aeolian Hall has a large organ which

is said to be excellent. It would have been extremely interesting to hear these pieces, first on the organ, then on the piano—perhaps that may be done another time; but the piano under the hands of Mr. Galston (he had a remarkably fine instrument, too) was quite an acceptable substitute for the organ. With good sense of perspective the player brought out the choral tunes boldly while weaving around them a brilliant network of ornamental counterpoint. In Bach's prelude and fugue in D major, as transcribed by Busoni, the piano became still more organ-like, and at the close there was a stupendous climax, worthy of Rubinstein. Mr. Galston had the lion's paw! That he can also play gently he had already demonstrated by the performance of a Sicilienne by Bach in a pleasing arrangement of his own.

To Beethoven's sonata, op. 106, the second part of the program was devoted. The same sonata was played last week in another place. It is to be hoped that it will not become epidemic during a whole season, as pieces often do in spite of the lamentations of the scribes. Beethoven wrote better sonatas than this one—better musically; but pianistically it is no doubt remarkable—and also remarkably difficult. By dint of beautiful tone production, subtle shading and a good deal of interpretation, Mr. Galston prevented the over-long sonata from being too oppressively monotonous. The audience, which had been much stirred by the Bach numbers, paid a mere tribute of respect to the sonata.

Everybody was happy again when the pianist plunged into a group of a dozen of Chopin's best etudes. There was so much that was praiseworthy in the playing of these pieces, and of the berceuse

and polonaise in A flat which followed them, that it would be a pleasure to say that Mr. Galston is an ideal Chopin interpreter, but he is not. His technique is brilliant, his tone production (with the valuable aid of the pedal) good; his phrasing correct and eloquent, and his shading careful, yet he does not sound the artesian depths of feeling which put the great Pole at the head of all composers for piano.

Dvorak once said to the present writer that it is by his slow movements that a composer best shows his greatness. It is the same way with pianists. Brilliancy and all other admirable qualities come after soulful expression, and soulful expression was lacking somewhat in the slow movement of the Beethoven sonata, and still more in the Chopin numbers that call for it, notably the C sharp minor etude. This was taken too fast, and the Polish wail, the "Zal," the pain, the anguish, were missing. In the playing of the berceuse the dreamy, poetic qualities, as well as the delicacy, were not sufficiently revealed. The performance was too self-conscious, not sufficiently like a reverie. Vertiefung und Innerlichkeit were absent, as well as a lack of repose. The pianist has not yet learned the great value of the musical pause—of eloquent silence now and then.

With commendable firmness, Mr. Galston refused all demands for encores, especially while playing the Chopin etudes. But at the end he added one of the Brahms "Liebeslieder" waltzes, a delightful imitation of the style of Schubert, whom Brahms so adored. Mr. Galston played it with fascinating delicacy. Brahms is not always dull, by any means.

Owing to the fact that so many of Saturday's great audience clamoured for another recital we shall try and change Mr. Galston's Canadian dates to a later month to enable him to give such a second recital after his appearances with the New York Symphony Orchestra Dec. 1st and 6th. Date to be announced later.

Concert Direction M. H. HANSON, 437 FIFTH AVE. - NEW YORK  
Mr. Galston Plays the Steinway Piano

## MOZART SOCIETY MUSICALE AT THE ASTOR.

Yvonne de Treville, Marianne Flahaut, Dan Beddoe and William Hinshaw were the artists who united in a brilliant musicale which opened the season for the Mozart Society of New York at the Hotel Astor, Saturday afternoon of last week. At the conclusion of the concert, when the members and their guests had nearly split their gloves in applauding the singers, Mrs. Noble McConnell, the president of the society, stated from the platform that it "had been the best afternoon musicale ever given by the club."

Two of the singers, Madame Flahaut and Mr. Hinshaw, belong to the Metropolitan Opera Company. Miss de Treville is making a second concert tour of the country after her operatic successes in Europe. Mr. Beddoe recently returned after a long engagement in the British Isles.

In making the announcements for the season Mrs. McConnell read off the names of other artists who are to appear at the future concerts of the club this season—five more matinees and three evening concerts in the large ballroom on the main floor. Among the stars who are to sing at coming concerts are Madame Schumann-Heink, Alma Gluck, Rosa Olitzka, Geraldine Farrar, John McCormack and Namara-Toye. Eugen Ysaye, the Belgian violinist, who arrives from Europe this week, is to play at one of the evening concerts. Irene Scharrer, a young English pianist, is to appear at one of the afternoon musicales.

As a mark of respect to the memory of Vice-President Sherman, Mrs. McConnell asked the audience to rise and remain standing in silent meditation for five minutes. A large number of new members were elected, including Mrs. Hinshaw, the wife of the celebrated American baritone. As each member was presented she received a bouquet of the club flowers, white carnations, tied with gold ribbon (white and gold are the colors of the Mozart Society).

The preliminaries over, the musicale was opened by Mr. Hinshaw (whose heroic proportions recalled some mythological god), who gave a superb rendition of the prologue from "Pagliacci." No Latin singer ever delivered this introduction to Leoncavallo's popular opera in more impassioned style or with a better vocal method.

Miss de Treville sang the "Bell Song" from "Lakme," and her brilliant vocalization and charm of manner aroused universal favorable comment.

Dan Beddoe's soulful tenor was again heard with pleasure, and he surprised his friends by his pure Italian enun-

ciation in singing the appealing aria "Cielo e mar," from Ponchielli's "Gioconda."

Madame Flahaut's rich contralto, with the even, warm upper range, delighted all by her singing of Bohm's familiar song "Still as the Night" (sung in English), and later the singer's finished Gallic art was heard at its best in "Chanson de Route" by Paul Puget.

The other offerings of the afternoon, consisting of a song group, two duets and the "Rigoletto" quartet, were presented in the following order:

Duet from Romeo et Juliette	Gounod
Yvonne de Treville and Dan Beddoe	
How's My Boy	Homer
The Ould Plaid Shawl (old Irish)	Haynes
Mary of Argyll (old Scotch)	Haynes
Tommy Lad	Thompson
Feminine, tutte feminine (old Italian)	Fioravanti
William Hinshaw	
Ah! Love but a day	Mrs. H. H. A. Beach
La Fiancee	Ch. Rene
Marianne Flahaut	
Eleanor	Coleridge Taylor
Where My Caravan Has Rested	H. Lobe
Phyllis Is My Only Joy	Hobbs
Dan Beddoe	
Duet, La Favorita	Donizetti
Marianne Flahaut and William Hinshaw	
Air and Variations	Proch
Yvonne de Treville	
Quartet from Rigoletto	Verdi
Yvonne Treville, Marianne Flahaut, Dan Beddoe, William Hinshaw	

Miss de Treville and Mr. Beddoe sang their Gounod duet with the true romantic spirit, and Madame Flahaut and Mr. Hinshaw were convincingly dramatic in the duet from "La Favorita."

Mr. Hinshaw gave a fine account of his versatility in the four songs and the old Italian air. He gave a brief analysis of the humor centered in "Feminine tutte Feminine," from Fioravanti's old opera, and he sang it with delicious gusto.

Madame Flahaut gave further evidence of her refined art and beauty of voice in the songs by Mrs. Beach and Rene. Mr. Beddoe was heard at his very best in the three English songs sung with moving sincerity and in a very enjoyable manner. Miss de Treville created a genuine sensation by her coloratura skill in the Proch "Air and Variations," and on being heartily recalled responded with Gounod's suave gem of a song, "Sing, Smile and Slumber."

The "Rigoletto" quartet aroused the greatest enthusiasm and it had to be repeated. Charles Gilbert Spross,

the accompanist, did excellent work. The artists for the afternoon were from the R. E. Johnston Musical Bureau. Mrs. McConnell called Mr. Johnston to the platform and invited him to make a speech, but the impresario had been called away on urgent professional matters. Mrs. Johnston, a member of the club, was presented and she entertained the artists at the close of the musicale.

The officers, committees, etc. of the Mozart Society are:

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Mrs. George W. Howes,	Mrs. George M. Rafier,
Mrs. Bernet Kennedy,	Mrs. H. Schlickman.

## BLANCHE ARRAL'S RECITAL.

A singer blessed with many admirable traits of voice and delivery is Blanche Arral, whose recital at Aeolian Hall last Monday afternoon stirred a large audience to many demonstrations of enthusiasm. She sang numbers chiefly which called for coloratura display, a branch of vocalism that she masters fully and brilliantly, although in measures calling for sustained tones and episodes demanding depth of feeling, like Verdi's "Jerusalem," she seemed as much at home as in the music which required only florid display. Always her singing showed taste and command of nuance. At times she seemed too eager to emphasize by gesture some of the moods she intoned, and at the beginning of the recital her intonation might have been purer, but those matters were palpably the result of nervousness, and as the recital progressed the drawbacks just mentioned vanished almost entirely.

Gomez's "Ballata-Guarany," not too frequently heard nowadays, brought the singer a veritable ovation, for her temperamental interpretation and dashing delivery. The "Mignon" polonaise was another impressive exhibition of pyrotechnics, tossed off with the greatest ease and assurance. In the "Il est doux" aria, from "Herodiade," Madame Arral exhibited warmth of feeling and intimate acquaintance with the traditions of Gallic musical lyricism.

Bizet's "Vieille Chanson" and Bemberg's "Nymphs et Sylvains" were other numbers that stood out from the rest of the program because of the exceptional favor with which they were received by the hearers. Hellman's "Chanson d'Amour," Bemberg's "Aime Moi," Chaminade's "Madrigal," Costa's "Chanson de Barberine," Gregori's "Come Back to Me," Bishop's "Lo, Here the Gentle Lark," Grieg's "Ich liebe dich" and Saint-Saens' "Le Timbre d'Argent," all revealed graces of song in Madame Arral's

rendering that increased the high average of her artistic standing. She took her honors modestly and charmed the audience with her winning personality and through the unaffected pleasure with which she received the many floral tributes of admiration and affection.

Madame Arral was assisted by E. Bronstein, cellist; Leonardo Stagliano, flutist, and Maurice Lafarge, accompanist. There will be occasion in the near future to discuss the French soprano's art at greater length.

### Mr. and Mrs. R. E. Johnston Entertain.

Mr. and Mrs. R. E. Johnston tendered a reception at their apartments in the Hudsonia, Wednesday evening, October 30, to Mr. and Mrs. Goldberg, of New Orleans, who are on a visit to New York. Mr. Goldberg is a well known attorney and he and Mrs. Goldberg, who is the sister of Harry Loeb, the New Orleans correspondent of THE MUSICAL COURIER, are music enthusiasts. Among the guests were Albert Golding, Mr. and Mrs. W. J. Spalding, Mr. and Mrs. Denis (Lilla Ormond), Daniel Beddoe and Mrs. Beddoe, Mr. and Mrs. Benoist, Arturo Tibaldi and Louis Blumenberg.

Mrs. Ormond-Denis, although not singing professionally now, gave charmingly a number of French and American songs. Daniel Beddoe, the famous tenor, sang several arias and a number of Scotch songs. Arturo Tibaldi and Albert Spalding were heard in violin solos, the latter in his own compositions, which were heard in public recently for the first time at the Spalding recital.

### A Canadian Composer.

The accomplished solo pianist, Miss Valborg Martine Zöllner, a pupil of W. O. Forsyth, will give a recital in

Toronto devoted to the piano compositions of Mr. Forsyth's friend, Clarence Lucas. Mr. Lucas, although a Canadian, is not known in Canada as he should be, for he is a composer of talent and artistic workmanship who has not only written many piano compositions, songs, violin pieces, etc., but has composed much in the large forms, concert overtures for full orchestra, etc., besides a cantata, "The Birth of Christ," which a few years ago had a brilliant production in Chicago by the Apollo Club of that city.—Toronto Globe.

### California Wants Paulo Gruppe.

Paulo Gruppe, the Dutch cellist now touring with Anna Pavlova, the Russian dancer, in the British Provinces, will return to America after the new year. He fills a number of engagements in the Middle West, will have some appearances in New York, and then he may go out to the Pacific Coast, from where demands have come to members of the artist's family. The Gruppe tour is under the management of Haensel & Jones.

Next year Gruppe will tour Europe; he is already engaged to play with orchestras in Germany and Holland and will give many recitals. Russia is another country he may visit during 1913-1914.

### Elliott Schenck's Orchestra Busy.

Elliott Schenck and his orchestra have been engaged by Winthrop Ames to appear every afternoon at the performances of "Snow White" at the Little Theater, New York.

### Slezak's Concert Tour.

Leo Slezak, the Bohemian tenor, whose concert tour will take place during the month of February, 1913, will be heard as far west as the Pacific Coast.

### Connell to Sing in St. Louis.

Horatio Connell, the baritone, has been engaged by the St. Louis Liederkranz as soloist for its concert of November 13.



# Press Tributes ALICE NIELSEN Now on Tour

## NIELSEN WINS HER HEARERS.

### CHARMING PRIMA DONNA SIMPLY CAPTIVATES WATERLOO AUDIENCE.

During the past few years Waterloo has had some rare musical treats and immense audiences have marveled in turn at the magnificent voices of Nordica, Schumann-Heink, Melba and Gadske, but with Alice Nielsen's first appearance in Waterloo last night, she not only won admiration for her superb voice, but she simply captivated her hearers by her personal charm and beauty. She looked scarce out of her teens as she stood with simple grace and smiled and sang her way into the hearts of every man and woman in the audience.

With such a variety of choice selections, it would be difficult to say just wherein Nielsen demonstrated her best work, and the enthusiastic applause of the audience was rewarded with numerous extra numbers which included many of the favorites. Puccini's aria "La Tosca" was her first number, giving magnificent play to her voice with all its rare sweetness and rich qualities, and her encore, Tosti's "Good Bye," that sad and plaintive, yet beautiful melody, was sung with the hundreds listening in breathless silence.

The group of English songs were favorites with the audience. The first, "Oh Haunting Memory," by Carrie Jacobs Bond, was sung by Miss Nielsen's voice, and was written especially for her by the composer. Then followed "Down in the Forest" by Landon Ronald, "But Lately in Dance" by Arensky and "Love Has Wings" by Rogers. In "The Barber of Seville" she sang the "The Last Rose of Summer" and "Kathleen Mavourneen."

Miss Nielsen's petite and charming as Rosina, had splendid opportunity to display her voice in another altogether different role and the numbers introduced during her music lesson from her disguised lover were charming. The act was done in costume and the splendid acting lent charm to the music. All of the artists received generous applause. —Waterloo (Iowa) Reporter, October 22, 1912.

## MANY HEARL ALICE NIELSEN.

### FIRST OF ARTIST'S CONCERT SERIES PROVED A GREAT SUCCESS.

The first of the artist's concert series under the direction of the Waterloo Conservatory of Music, given last night at the Waterloo Theater, was a distinct success in every particular. It was both a critical and appreciative audience that heard Alice Nielsen and her company of operatic stars in grand opera selections and operatic performance.

The soloists of the evening all won conspicuous successes, recalls and encores being the rule. A surprising fact was that the voice of Miss Nielsen, the solo soprano, which is usually termed light in texture, showed remarkable carrying power, being heard with purity and distinctness throughout the auditorium. Miss Nielsen made a great impression upon her auditors last evening. Her aria from "La Tosca" was a beautifully finished effort, remarkable also for crystalline purity of tone, while her encore, "The Last Rose of Summer," received with delight by her hearers, was exceptionally worthy of praise for its unaffected but impressive simplicity.

Miss Nielsen's rendition of a collection of English songs was especially delightful, as was her appearance in "The Butterfly Duet" with Mlle. Swartz. This was given as an extra number and was the third time Miss Nielsen had rendered the selection in public.

### OPERA ACT PLEASING.

Again in the second part of the performance, as in the first, Miss Nielsen charmed her audience. As Rosina in "The Barber of Seville" she exhibited her wonderful talent to a rare degree and won the enthusiastic plaudits of her hearers. —Waterloo (Iowa) Times-Tribune, Tuesday, October 22, 1912.

## TOPEKA HAS FOUND HER MUSICAL SELF.

### THE OPENING OF THE PARKHURST CONCERT SERIES WITH ALICE NIELSEN TUESDAY AFTERNOON A BIG SUCCESS.

#### SURPRISE TO MANAGERS.

Musically, Topeka has found itself. That is to say, Jean Parkhurst discovered us musically and yesterday afternoon she presented us to ourselves for our own inspection. The occasion was the opening of the Parkhurst concert series and the event served as first proof of Miss Parkhurst's genius as an explorer. Others have looked for us—Miss Parkhurst found us. One person after another has given us up as a bad lot—that is, musically worthless—for prima donnas and artists of the first rank have come and gone in Topeka with scarcely a ripple on the surface of things, even among "musical" circles. The people of the city have no taste for music—they are soulless," said the manager, leaving us with their pockets turned inside out and oaths upon their lips, never to return. "The people seem to prefer light opera rather than serious concerts," said Roy Crawford, the theatrical manager, and then he gave us what we seemed to want.

It is quite different now. The beginning of the new era was initiated yesterday. Hereafter there will be reliable patronage for musical attractions of serious nature in Topeka, just as there is a fixed and determined patronage for the drama. The Grand Theater was filled yesterday afternoon to hear the concert given by Alice Nielsen, and the majority of the persons in the audience hold season tickets for the Parkhurst series. By the time the season is closed and our first year's course in musical education is completed, Topeka's appetite for good music will have become a habit. We have had occasional tastes of the very good things, but this is our first regular course.

The concert was interesting because of Miss Nielsen and her superb singing and the singing of others in her company. It also was interesting from the point of view of the seat sale and the evidence of generous patronage which marks an epoch in the musical history of the town. Last summer, when Miss Parkhurst first suggested to Topeka friends that she intended managing a series of concerts here, she heard nothing by way of encouragement and much by way of discouragement. "Why," said everybody in chorus, "don't you know that nobody ever makes any money out of serious musical attractions here, and everybody who has tried it has come out in the hole?" And society en masse pointed a warning finger toward the poorhouse. But, serene and calm, Miss Parkhurst set about it to sell tickets. "They can do it in Kansas City, and what they can do in Kansas City we can also do here," said Miss Parkhurst. She worked at the selling of tickets all summer; she began advertising several months ago, and the audience yesterday was a testimonial of her success. It is difficult to tell who is the gladder of her victory, Miss Parkhurst or the rest of us, for surely the concert series will introduce much interest and much color to the season's events.

Alice Nielsen has sung in Topeka on two previous occasions, once in light opera, "The Fortune Teller" (those who heard her are still talking about it), and later in "Don Pasquale." The first time she came she was at the height of her comic opera career. Soon afterward she announced to managers and other interested persons that she intended studying for grand opera. "You're wrong," they said, "stick to light, or you will never be heard of again." Criticism joined in with their usual generous portion of advice. "By all means," they said, "don't go in for grand opera. Your voice is much too light, and you will never be heard of again." Then Miss Nielsen disappeared, as she had said to study for grand opera. It was quite some time before she reappeared, and people began to think that the critics for once had been right. Then came Alice Nielsen tripping back to the stage again, with the same charming naivete and girlishness of manner as before, but with a bigger voice and a better one, one with wider range and greater possibilities. And now, when she is not singing with the Metropolitan in New York, she is en tour, giving concerts. She has come into the rank of prima donnas, and her voice has distinctive qualities which differentiate it from the voices of all other singers. Her very high notes are especially beautiful, and there is a clearness and simplicity and loveliness in them which yesterday left us wondering whether it could have been a human throat which produced them. Her first number was an aria from "La Tosca" by Puccini and as

an encore she sang Tosti's "Good Bye." Also she sang a group of old English songs, "O Haunting Memory" by Jacobs Bond, "Down in the Forest" by Landon Ronald, "But Lately in Dance" by Arensky and "Love Has Wings" by Rogers. In "The Barber of Seville" she sang the "The Last Rose of Summer" and "Kathleen Mavourneen." —Topeka (Kan.) Daily Capital, October 16, 1912.

## ALICE NIELSEN AT CRAWFORD.

### APPRECIATIVE AUDIENCE GREETED FAMOUS SINGER AND OPERATIC COMPANY.

Alice Nielsen and her operatic company were greeted with one of Wichita's most appreciative as well as most enthusiastic audiences last night at the New Crawford Theater.

The pure bel canto style of singing was exemplified in all the voices and especially in Miss Nielsen's.

The group of English songs was greatly enjoyed, "Down in the Forest" probably more than any of the others. This little song was so thoroughly appreciated that Miss Nielsen was obliged to repeat it. Her tone work was very beautiful and the management of her head tones so artistic that her very lightest tones were audible throughout the house. Her diction in her English songs was excellent.

The second act of "Il Barbiere di Siviglia" was admirably given, and the mirth and humor was carried throughout the scene. The most amusing part and that which called forth much applause was the lathering and shaving of Don Bartolo.

In the first part of the program Miss Nielsen, who has lost none of her youthful beauty, appeared in a dainty clinging gown of blue chiffon heavily embroidered in silver, with rosebuds in her hair, while in the last scene she wore a quaint frock of old rose satin. —Wichita (Kan.) Daily Eagle, October 15, 1912.

## ALICE NIELSEN PLEASURES AUDIENCE WITH VOICE.

### BY ISADOR TIFFMANN.

... The art of song, the renowned bel canto of Italian origin, is said to be disappearing from the concert and operatic stage and in its place the declamatory style of vocalism, which in Wagner's works is largely employed, is coming into practical and almost general use even on the concert stage. La Crosse has in recent years heard but few vocal artists of great repute, among them being Mesdames Gadske, Schumann-Heink and Sybil Sammis, and to these we may now



Photo by Matzene, Chicago, Ill.

add Alice Nielsen and her operatic company, who by their exquisite art last evening furnished a concert that gave universal delight. The first part of the program was a cluster of vocal gems and it would be difficult to name the best among them.

There was the Italian style of vocalism, which considers beauty of tone the first quality of a singer always in evidence. The first number, opening the concert in a fitting way, was a terna from Rossini's "Tell" and it was given a most inspiring rendition by Signori Ramella, Fornari and Mardones. Their voices blended finely.

Miss Nielsen in an aria from "La Tosca" by Puccini exhibited her great vocal art to best advantage and the enthused listeners imperatively demanded an encore, which the great songstress granted, again winning much applause.

Miss Nielsen closed the first part of the program by singing four short English songs with great effect, winning two enthusiastic encores.

The second part of the most interesting program consisted of the second act from Rossini's "Barber of Seville," presented by Miss Nielsen and her operatic company. Each of the participants sang and acted splendidly and the audience listened with great attention to the finished work of the artists.

Miss Nielsen and her company have proved beyond a doubt that the art of bel canto still lives with us and among the prominent representatives of this glorious art there surely must be named Alice Nielsen and her splendid company. —La Crosse (Wis.) Tribune, October 26, 1912.

Alice Nielsen, as delightful as ever, with a group of singers, every one of them artists, gave a concert last evening at the Lyceum Theater, which was all that the most critical audience could desire. The theater was filled to the doors and each number was accorded honest and well earned applause, to which the singers generously responded with well chosen encores.

The addition of an act from "The Barber of Seville" was a happy one, as it gave an unusual touch to an already delightful program and brought in action and dramatic force not usually a part of a concert program.

Miss Nielsen has such a wonderfully clear, sweet voice, with the pureness of a finely tuned bell and the absolute poise to be expected of a grand opera singer, that her every number is a pleasure. She has a particularly charming personality which gives added pleasure to the listener. Her aria, "La Tosca" by Puccini, was her first number, which she gave with quiet strength and clear understanding which held her hearers to the last note. Her English group was as

pleasing, including "Oh, Haunting Memory," by Carrie Jacobs Bond; "Down in the Forest," by Landon Ronald; "But Lately in Dance," by Arensky, and "Love Has Wings," varied and delighted every one. Her dainty little encore, "Dutch Garden," was an exquisite addition. —Duluth (Minn.) Herald, October 23, 1912.

## MUSICAL EVENT IS TRULY GREAT.

Iowa City music lovers were delighted with the concert given at the National Science Auditorium, Thursday night, under the auspices of Dean W. G. Raymond and his associates, to whom all of our music lovers are truly grateful for the treat.

The chief beauty of the concert lies in the fact that not only one, but all provided entertainment of the rarest type to every auditor. Alice Nielsen is an artist of great worth, but she has surrounded herself with other great musicians, and thus the entire program was of wonderful calibre. Five men and two women contributed to its allurements.

Thus, from first to last, with a tabloid grand opera to garnish the feast, the program was one of remarkable character—and the audience was thrilled, delighted and enthusiastic from beginning to end of a superb entertainment. —Iowa City (Iowa) Daily Press, October 19, 1912.

## ALICE NIELSEN AGAIN PLEASURES HER AUDIENCE.

### THRILLS AND CHARMS AN UNUSUALLY LARGE NUMBER OF HEARERS.

ON THIS VISIT SINGER'S CLEAR, STRONG SOPRANO SEEMS SWEETER THAN BEFORE.

#### By Rose Lawless.

Alice Nielsen once again visited Des Moines with her associate grand opera stars, coming last evening to the Auditorium, and once again has thrilled and charmed an unusually large audience with her splendid voice and her delightful self. She was just the same lovable Alice Nielsen, full of life, and meeting her audience on the most friendly terms. Perhaps a part of the evening's pleasure lies in the comradeship which seems to exist between her audience and herself.

The program as presented could not fail to please. There were songs in foreign tongues and songs in English; there were solos and duets and trios, and then at the close came a fifty-minute version of Rossini's "Barber of Seville," which has always been a favorite light opera, with its humor and melodious score.

Miss Nielsen was in fine voice, and her clear, strong soprano seemed unusually sweet. The beautiful aria from "La Tosca" (Puccini), with its brilliant and its sombre moments, was a delight to all. Miss Nielsen displays rare interpretative power and uses her voice with an artistic discrimination.

#### ALWAYS PLEASURES AUDIENCE.

"Kathleen Mavourneen" was the glorious encore. All the rich beauty and poesy of the splendid song was well brought out. It was a happy thought on the part of Miss Nielsen to give this favorite as an encore. In fact, this charming singer always seems to know just what her audience would most enjoy.

In the group of English numbers Miss Nielsen included four of the sweetest, prettiest songs imaginable, songs which well brought out the sympathetic, appealing little note in the voice of the singer. "Oh, Haunting Memory" (Bond) was the first number and then "Down in the Forest" (Ronald), which told the audience once again all about the voice of a bird "way down in the forest." It was a very sweet, very beautiful voice, or, so one might guess from the voice of the singer. The swaying, rhythmical melody of "But Lately in the Dance" (Arensky) was most fascinating, as was the little story that the song unfolded. "Love Has Wings" (Rogers) was the fourth of the group. Over and over again Miss Nielsen told of love's fight, but it didn't seem to have any mournful effect upon the charming lady, for her dimples played and her eyes sparkled just as if it were all very funny, after all. "A Little Dutch Garden" was the charming encore.

Miss Nielsen is very fond of Des Moines, so much so that she has been keeping her very newest, shimmering gown for her friends in Des Moines. It was a beautiful deep rose pink creation embroidered in gold studded with jewels of a rich ruby red. —The Register and Leader (Des Moines, Iowa), October 19, 1912.

## ALICE NIELSEN IN "BUTTERFLY."

### HER WONDERFUL VOICE HEARD TO GREAT ADVANTAGE BY CAPACITY.

Yesterday evening at the Arena was one of the most successful of the present musical festival. An audience that has certainly not been surpassed, either in numbers or responsive appreciation, almost completely filled the vast auditorium. They were well rewarded by a splendid rendition of a program of strong popular appeal. What was very observable last night and has always been markedly in evidence was the far more powerful appeal made by the ballad and the song than by the aria and other snips and snifters from operas, divorced from their context and setting. These are all right in their place, but one wonders why the songs of the people should be relegated to the encore class when they mean so much to a popular audience.

Miss Nielsen, who was the star of the evening, gave as her first contribution an aria from Puccini's "Mafame Butterfly" that revealed the fine and pure quality of her voice and its admirable art. In response to an insistent encore she sang one of the most plaintive of Scottish ballads with an exquisite expression which held her auditors spellbound. Another outburst of long-standing applause was rewarded by a touching rendering of "The Last Rose of Summer," Miss Nielsen displayed her versatile charm in a group of songs, each of which elicited an entirely sympathetic interpretation. —The Toronto (Canada) World, October 12, 1912.

## ALICE NIELSEN AND COMPANY WIN BIG CROWD.

### GREAT CONCERT BY METROPOLITAN OPERA SINGERS AT THE AUDITORIUM.

#### A BEAUTIFUL VOICE.

"Barber of Seville" Closed the Program of Pleasing Variety with Every Number by an Artist of Fame.

It was worth a day's journey to hear Alice Nielsen sing "The Last Rose of Summer" at the University Auditorium last evening. Her beautiful voice was at its best in the old time, plaintive melody, and no singer ever captured the hearts of Iowa City people more completely than she.

#### CONCERT WAS FINE.

The program given by Miss Nielsen and her operatic concert company was one of the most beautiful ever heard in Iowa City. This is saying much when Gadske and Schumann-Heink are taken into account. The program was one of the most varied and general excellence has even been given here, as no other great singer has ever appeared except in solo work.

The program, as printed in yesterday's Citizen, was completely filled and, in addition to this, each artist was compelled to respond to the enthusiastic encores. Miss Nielsen was, of course, the "bright particular star" of the company. Her voice is remarkably sweet and beautiful, excelling in the high notes and the soft tones with which she delighted the audience. While not so brilliant a singer as Gadske, her voice seems, at times, even more beautiful.

Miss Nielsen has a charming personality. She is the most beautiful woman of all the great singers who have appeared here, and is lowered every number and again and again she was compelled to return, bowing and smiling, her appreciation of the great applause. Puccini's aria, "La Tosca" was her first number and immediately captured the audience, but her group of English songs from Carrie Jacobs Bond, Ronald, Arensky and Rogers were even more popular. The last of the group, "Love Has Wings," was particularly beautiful. Her encore numbers included "Good-bye," "The Last Rose of Summer" and other sweet melodies. Miss Nielsen was delighted with her audience. "It was a pleasure to sing for them," she said after the concert. —Iowa City (Iowa) Citizen, Friday, October 18, 1912.

## Carbone Discusses the Art of Singing.

A representative of THE MUSICAL COURIER interviewed Signor Carbone in his new studio at Aeolian Hall to learn his views, as a singer and vocal teacher of long experience, on the different methods in singing, and the present status of the art of singing as compared with the conditions in the days of Mario, Malibran and of other celebrities. The first question was:

"What method in the art of singing do you think is the best?"

"The Italian method."

"Why?"

"Because the Italian method is based upon the perfect production of the voice, not allowing nasal or throaty and spread voices, as is common in the French and German methods."

"What do you think about the modern Italian method?"

"I don't know any modern Italian method. During the last twenty years many teachers, physiologists, or pseudo physiologists, wasted many bottles of ink to magnify the scientific method in the art of singing, and some one criticised and some continue to criticise the old Italian method, calling it primitive, empirical and too long to be learned, etc., but the fact is, viz.: that the so called wonderful scientific method has not yet produced any singer of note while the poor criticised old Italian method continues to produce good singers right along."

"Do you think it necessary for a singer and a vocal teacher to learn scientifically the mechanism of the vocal organs?"

"Physiological knowledge of the voice may be of some help to singers if accompanied by correct mechanical training. At the golden time of Tacchinardi, Rubini, Malibran, etc., the laryngoscope was not yet invented, and nobody was discussing scientific methods. It is enough to glance at the scores of 'Il Matrimonio Segreto,' by Cimarosa; 'Magic Flute,' 'Don Juan,' by Mozart; 'Italiana in Algeri,' 'Otello,' 'Cenerentola,' 'Matilde di Shabran,' 'Semi-ramide,' by Rossini; 'Puritani,' 'Norma,' by Bellini; in order to gain some idea of the wonderful voice technic of the singers of that time. But for a teacher, I think it is of great advantage to study scientific works upon voice, and those of Helmholtz, Tyndal, Mandel, Merkel, are splendid."

"Do you think that the present conditions of the art of singing are satisfactory?"

"No. The art of singing is in decay; but other arts, such as painting and sculpture, are not progressing either. The reasons for such decay can be found in the fact that the general life condition has changed a good deal, bringing transformation in everything. The present day will be recorded in history as the period of the wonderful development of electricity and mechanics. We may also find good reasons for such decay by the fact that phenomenal voices are today very rare, and that the study of singing, like everything else, is done at present in a hurry. It might be added that the majority of the modern vocal teachers are not equipped with the amount of knowledge and experience in voice production that the vocal teachers of years ago possessed."

"Do you think that if the vocal teacher were to pass an examination it would bring some benefit to the condition of the art of singing?"

"Yes. But I think that in these days of vice, corruption, graft, degradation and struggling for money making it would be easy for fakirs to buy a diploma and continue to fool the public. A diploma means both something and nothing, inasmuch as many physicians and lawyers hold diplomas who are very ignorant. The student in search of a vocal teacher must use his or her brains, and great care needs to be exercised in selecting the same just as it is necessary to exercise great care in selecting a competent and honest lawyer or physician. Every day we read the most extravagant and ridiculous advertisements of some vocal teachers, but if one uses a little common sense in judging and investigating, it is not hard to find that the advertiser is a charlatan. Returning to the Italian method, I cannot understand how its superiority over other methods can be doubted after having for so many years given to the lyric stage the most glorious champions of the vocal art."

"What do you think about the statement made by the baritone, Tita Ruffo, that he studied with several teach-

ers, but that he achieved the perfection by hearing his own voice on the phonograph?"

"I think that such a statement, if wrongly interpreted, may bring some harm to young students, as it might give them the impression that everybody can become a great singer without the help of any teacher. No teacher has the power to give voice, artistic feeling and intelligence to pupils. The artist of genius received the rare gifts by nature, but the teacher plays an important part in giving to the pupil a good foundation upon which to develop his or her natural qualities. A good teacher is of great help to any pupil, while a bad teacher may ruin a very fine voice and spoil a pupil's future, even though gifted by nature with superior qualities. But where the grand opera singer completes his or her knowledge and technic is on the stage, and only after many years of stage experience does a singer, if gifted by a wonderful voice and rare talent, become great. Many people think that the teachers



A. CARBONE.

of Patti, Jean de Reszke, Melba, Caruso, Bonci, and other celebrities, may be able to duplicate their wonderful pupils. This is simply nonsense. The teacher has only the power to develop the natural qualities of the pupil, and the success of the pupil greatly depends upon such qualities, and only in part upon the way he or she was trained. Every teacher (no matter how great he or she is) who has been successful with some gifted pupil, fails with other pupils with whom nature has not been favorable. It must be pointed out that the pupils possessing genius and phenomenal voices are so rare that they are paid thousands of dollars for each performance, and the teacher who has such a pupil must be considered very fortunate. In a word, it is not the teacher who makes a celebrity out of the pupil, but it is the gifted pupil who makes the teacher celebrated."

"What do you think is necessary for a student to become a good singer?"

"It is first necessary to find out if he or she possesses a good voice, artistic talent, and a good physique; to be trained properly by a competent master in voice; not to be in a hurry and not worry during the studies, but be patient and persevering until the training is advanced enough to assure success before the public; to continue after the debut daily practice, as is done by all great artists, and thinking that there is always something to be learned."

### Emma Loeffler's Recital Program.

Emma Loeffler, the dramatic soprano, will present the following program at her first New York recital in Aeolian Hall, Friday evening, November 8:

Traum durch die Dämmerung.....Strauss  
Frühlingsfuten.....Rachmaninoff  
Es blüht der Tau.....Rubinstein

Pleurez mes Yeux, aria from Le Cid.....Massenet  
Souvenir.....Goring Thomas  
Chère Nuit.....Bachelet  
L'heure Exquise.....Reynaldo Hahn  
Mattinata.....Tosti  
Baiser.....Artaud  
Les Ailes Inutiles.....Artaud  
Grand Scene du Mancenillier, from L'Africaine.....Meyerbeer  
My Home Is Where the Heather Blooms.....De Koven  
Laddie.....Thayer  
Enchantment.....Newhaus  
Ah, Love but a Day.....Beach  
The Danza.....Chadwick  
Morgen Hymne.....Henschel  
Verborgeneheit.....Woll  
Gesangs Weyla's.....Woll  
O wüsst ich doch den Weg zurück.....Brahms  
Nur wer die Sehnsucht kennt.....Tschaiowsky  
Rezia's aria from Oberon.....Weber

### Alwin Schroeder in Colorado.

Alwin Schroeder, the cellist, opened his season in Colorado last month. The following notices are from the Denver and Colorado Springs papers:

Sharing honors with Alma Gluck was Alwin Schroeder, cellist, heard for the first time in Denver, who leaves today with the wish of hundreds that he may return soon to entertain us again. Many years as soloist with the famous Boston Symphony Orchestra have ripened his playing until it is mellow and pure. His touch is little short of marvelous and the quality of tone surprising. Several solos and two accompaniments to Miss Gluck aroused the audience to a fervor of appreciation of his artistry. Gounod's "Ave Maria," sung by Miss Gluck with cello obligato by Mr. Schroeder, enthused the audience even more than the solo work of either artist, the combination being rare in its pleasing qualities.—Denver Post, October 15, 1912.

Alwin Schroeder shared honors with Madame Gluck all during the evening. As a cellist this artist is recognized as wonderful the world over, and time makes his handling of his instrument even more like a perfect friendship between the man and his life's love. Tones that were mellow and pure and notes that laughed or sobbed as the text required emanated from this magnificent instrument at the hands of this king of cellists, whose touch is little short of marvelous. The audience was keenly appreciative of his playing.—Denver Times, October 15, 1912.

In the hands of Alwin Schroeder the cello becomes one's favorite instrument. Its expressiveness in his hands is all but speaking. In the Handel "Menuet," the "Tarantelle" by Cossman and the well written encore to this group, the "Vito" by Popper, the cello assumed almost the agility of the violin. To the genial Mr. Schroeder it may all seem wrong that people should prefer the somber things, but the "Hymnus," by Iver Holter, and the obligato to the "Ave Maria," were played with a beauty and nobility of tone superb in grandeur.—Colorado Springs Gazette, October 16, 1912. (Advertisement.)

### Tina Lerner in Manchester.

A cablegram from Manchester, England, tells of Tina Lerner's marked success on the occasion of her appearance there October 31. This engagement was one of the several important ones filled by Miss Lerner in England prior to her sailing for America for her tour under Loudon Charlton's management. The Russian pianist will arrive November 9 on the S. S. "Coronia"—the same ship, by the way, that is bringing a number of musical celebrities, among others the members of the Flonzaley Quartet.

Miss Lerner's New York recital is scheduled for Monday afternoon, January 13, in Aeolian Hall. Her Boston recital will be given on November 14 in Jordan Hall. After a long series of appearances in the East and Middle West, Miss Lerner will go to the Pacific Coast, appearing in recital and with the San Francisco Symphony Orchestra, and then going to the Northwest for several engagements in Portland and vicinity.

Of the many recent reproductions of Miss Lerner's classic features none has attracted greater attention than the bust sculptured by the famous English artist, Derwent Wood. Photographic copies have been made of the work and are being widely sold in Paris and London. Miss Lerner's beauty is of a type that critics seem unable to overlook in their reviews; but the notices of her playing this past year have been so extraordinary that the little pianist has no cause to complain of the extra attention.

An interesting feature of Miss Lerner's orchestral repertory is the Strauss burleske, a work that has been played in America but once. Its performance requires only fifteen minutes, and, therefore, it is usually offered in connection with one of the shorter concertos of Beethoven or Chopin. It is said to be extremely effective.

### Grace Kerns Engaged by Brooklyn Apollo Club.

Grace Kerns has been booked by her manager, Walter R. Anderson, of New York, to appear with the Brooklyn Apollo Club on the evening of December 3. John Hyatt Brewer is the director of this organization.

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## Morning Musicales at the Devine Studios.

Teachers like Lena Doria Devine are doing their part toward developing a sincere musical atmosphere in this country. Madame Devine, herself, was a pupil, one of the last ones, trained by Francesco Lamperti in Milan, and along with her own vocal studies she pursued courses in piano and the theory of music. For many years Madame



JANE HAZELTON.  
Prima donna, formerly with Ralph Herz in "Dr. De Luxe."

Devine has held a unique place among the singing teachers of New York. It was she who trained Blanche Duffield's voice and continued to teach this American soprano for seven years, and took her to John Philip Sousa's office, where Miss Duffield was engaged to tour with the celebrated band for three seasons. At present Miss Duffield is touring with one of the Shubert companies.

But it is not of the past that this article is to tell; the new season has opened for Madame Devine and she has an unusual number of lovely voices studying with her. Some of the singers are nearly ready to accept places in operetta companies. Several of them, too, have refused offers in order to spend the entire winter in the metropolis and devote their time to taking lessons from this thorough mistress of bel canto. Madame Devine does not believe that careers can be made in haste; her pupils soon learn that they must work patiently and study intelligently

and begin early in the course to do some of their own thinking.

For years the Devine studio musicales have helped the pupils and given pleasure to a limited number of guests. The first of these impromptu affairs for this season was held last Friday morning in the Devine suite on the third floor of the Metropolitan Opera House Building, 1425 Broadway. There was no set program; each pupil was called to the little stage and invited to sing without notes. The scores were only needed for the accompanist, Mrs.



LOUISE STALLINGS.

Baxter; the Devine pupils are obliged to memorize all that they sing even for these informal musicales.

Aimee Delanoix, coloratura soprano, with a beautifully placed voice, gave a good account of herself in the "Caro Nome" ("Rigoletto"); "Voice of Spring" waltz by Strauss; "Kiss" waltz by Arditi, and later in some songs like "In the Deep's o' the Daisies," by Hawley, and "Little Elf Man," by John Barnes Wells.

Estelle Robinson, dramatic soprano, sang sympathetically Woodman's "Ashes of Roses."

Marjorie McCoy, formerly of the "Spring Maid" com-

pany (understudy for Christie McDonald), sang in very winsome style the Musetta waltz song from "La Boheme" and "Like a Rosebud," by Frank La Forge.

Emily De Vault, a young society girl, sang with charm a graceful old air from Bellini's "Romeo and Juliet."

Katherine Merrill, soprano from Thomasville, Ga., revealed taste and musical tone in H. Lane Wilson's "Carmena" waltz.

Louise Stallings, of Alton, Ill., a soprano of wonderful promise, sang two songs from Liza Lehmann's "Rose" cycle, "From the Land of the Sky Blue Water" and "The Moon Drops Low," from Cadman's Indian lyrics, and, by special request, Miss Stallings later added "For Ever and a Day," by Mack. The timbre of this young woman's voice is rich, and everything that she does brings a prediction that it will not be long before the musical world will hear from her.

Jane Hazelton, a dear little singer, with a small but very pure soprano, sang "A Year Ago," by Guy d'Hardelot, with feeling and good style.



MARJORIE MCCOY.

At the close of the musicale Madame Devine was thanked by her guests, and her pupils were particularly commended for singing with such a regard for artistic effect so early in the season.

### Regina Arta at American Institute.

Regina Arta (Emma Loeffler), of the Carl Rosa Opera Company, London, was guest of honor at the American Institute of Applied Music, New York, Kate S. Chittenden, dean, last Saturday afternoon, some hundreds of cards having been sent out marked: "To Meet Miss Emma Loeffler."

There was music during the course of the reception, which was much enjoyed by all present. These reception-musicales give opportunity to students and their friends to meet people prominent in the world of music, and the attendance shows how much they are enjoyed and appreciated by the students.

### Oratorio Society Progress.

Few people realize the fact that the Oratorio Society of New York is now in its fortieth year, having been founded by Dr. Leopold Damrosch in 1873. Its history covers first performances in America of many notable works, with the always regular performances during Christmas week

of "The Messiah." The society is regularly rehearsing Mendelssohn's dramatic oratorio "Elijah," to be presented Tuesday, December 3, with noted soloists, viz., Florence Hinkle, Margaret Keyes, Paul Althouse and Clarence Whitehill. The conductor, Louis Koennenich, has already found enthusiastic favor with his big chorus. The officers, and especially Treasurer Frederick H. Comstock, are doing a noble work in the reconstruction of the society, and everything augurs well for a fine season.

### Bonci Creating Furore in City of Mexico.

In consequence of the memorable success achieved by Bonci in the City of Mexico, the impresario Sigaldi has engaged the great tenor for fifteen additional performances; the original engagement was for ten appearances. The extra Bonci nights were made a special subscription. The ticket demand for Bonci nights far exceeded the capacity of the Arbu Teatro. Parquet seats have brought as much as \$50, the speculators reaping the rich profits.

### Elman's Second New York Recital.

Mischa Elman will give his second New York recital in Carnegie Hall, Saturday afternoon, November 30. The box office sale is now open, and applications should be made at once for reservations.

Elman started on his first Western trip on Wednesday of last week, Grinnell, Ia., being the first city outside of New York to hear him on his present tour. Sunday, November 3, the violinist made his first appearance of the season in Chicago after which he returned East to go on tour with the New York Philharmonic Society. Elman will be heard in Providence, New Haven, Boston, November 10, and the following week with the same organization in New York and Brooklyn. Later in the month he will play with the Philharmonic in Baltimore, Washington and Richmond, Va.

"Why doesn't your wife sing to the baby when it cries?" "We've found out that the neighbors would rather listen to the baby."—Mother's Journal.

# Xaver SCHARWENKA

## THE EMINENT POLISH COMPOSER-PIANIST

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# MUSICO-DRAMATIC PROBLEMS.\*

## I.

BY EDGAR STILLMAN KELLEY.

The opinion is sometimes expressed that Shakespeare's plays were intended to be read, not acted. Certain connoisseurs maintain that a higher degree of enjoyment is derived from a perusal of one of his works than is afforded by a stage performance. A similarly ascetic view is maintained by those music lovers who prefer the contemplation of the silent page of a Beethoven symphony to the complete rendition by full orchestra.

In defense of these Platonic pleasures, it may be urged that it is better to rely on our imaginations for the action, scenery, tone color, and other accessories, than to permit our senses to be harrowed by imperfect productions. But whosoever deliberately absents himself from worthy presentations of these masterpieces misses much. Shakespeare himself more than once assures us that the world is a stage, and, furthermore, claims that "the play is the thing." Concerning the musical phase of the question, Richard Wagner is equally emphatic. In a letter to Liszt thanking him for his newly published symphonic poems he writes: "That they are beautiful I can see from the scores. Nevertheless, I long to hear them, for, after all, the living tone is the real salt, without which all music is flavorless."

In spite of the austere sentiments entertained by purists, it is a significant fact that the longing to win the sympathy and affection of the general public by means of a dramatic appeal in theatrical form has been experienced by many of the proudest poets and most aristocratic composers. This desire was felt by Milton, Byron, Tennyson, Browning, Poe, and Longfellow, whose names are chiefly associated with forms of art far removed from the stage. Chopin, Schumann and Mendelssohn, composers identified with abstract or absolute music, sought in vain for satisfactory opera librettos. Chopin early abandoned the project, but Schumann and Mendelssohn struggled with poor texts. As a matter of fact, all three possessed dramatic talent. Chopin was a gifted amateur actor; Schumann, in supplying music to Byron's "Manfred," gave utterance to some of his most inspired strains; while Mendelssohn's greatest spontaneity is shown in his setting of Shakespeare's "Midsummer Night's Dream."

Notwithstanding the fact that numerous composers of the first rank have devoted themselves to the elaboration of operas, many denounce this art-form as a jumble of effects, and claim that abstract, absolute, or unmixed music is the only worthy species of the art of tones. Undoubtedly music, like any of the divine sisterhood, should be able to express herself independently, but the ultra-partisans of absolute music forget that some of their favorite composer-heroes were guilty of mixing arts whenever they wrote for the voice. Now, the moment we combine poetry with music, neither art appears in its essential purity. Certain critics have censured Beethoven for introducing bird notes in the "Pastoral" symphony. And yet these same writers listen to the "Eroica" with satisfaction despite the fact that the first movement may mean conflict, while the second certainly denotes the hero's passage to the grave. Strictly speaking, the moment music suggests definite action, emotion, or even the psychological processes of a given character, it is no longer absolutely absolute.

That the imaginative composer should be fired with enthusiasm by a good play or novel is but natural. Witness the numerous opera texts based upon the dramas and romances of Shakespeare, Goethe, Schiller, Scott, Bulwer, and Victor Hugo. On the other hand, the dramatists seem to have derived no special impetus to speak of from the symphonies or other instrumental works of Mozart or Beethoven, and few authors desire to have their finished plays disintegrated and recast for operatic treatment. True, Scribe, who possessed a specifically theatrical genius, produced ad libitum plays or opera librettos, and even Goethe drafted a second part of Mozart's "Magic Flute,"† which he annotated with friendly suggestions to the composer. But Victor Hugo bitterly resented the employment of his dramas for opera texts, and despised the trivial melodies with which some of his most impressive scenes were decorated. And yet, one morning at a rehearsal, he heard the orchestra play something that appealed to him as beautiful and suggestive. He demanded its title. The answer was, "The andante from a Beethoven symphony." This and similar incidents tend to prove that there exists a stronger bond of sympathy between the truly dramatic

dramatists and the genuinely creative composers than they, perchance, may be aware of.

In impartially reviewing the more important attempts to solve the problem of joining music with the drama, we shall find that special stress is laid now upon this element, now upon that. As in theology and philosophy, a given truth may at one time be overlooked, ignored, or forgotten. Presently it is rediscovered, revived, and acquires such prominence that complementary truths of equal importance are thrust aside, and in turn fall into desuetude, until the inevitable reaction brings them again to the fore. This is the familiar history of the rise and fall of sects and schools, of religion, philosophy, and art.

The series of solutions of the musico-dramatic problems which I now venture to submit are not arranged in the chronological order of their appearance in history, but rather according to the importance attached to the union of the respective arts, beginning with the least intimate relationship.

When the composer provides each act or scene of a play with an appropriate instrumental prelude, we have the simplest combination of music with the drama. In this alternation of activities, each art is independent, the music gives the mood, while the text and action define what music can only suggest. But, no matter how satisfactory the result, we have as yet no genuine art fusion. This attempt resembles, rather, a mere mechanical mixture as compared with a true chemical union.

A step toward a closer connection of the arts is taken when portions of the text of a play assume the forms of songs and choruses, and are thus set by the composer. This phase of music and drama was known for centuries in Germany as the Singspiel, and from this unpretentious beginning was evolved the German opera.

Before proceeding, it will be well to consider the advisability of joining even words to music. When this is effected with skill, not only is the emotional power of the text enhanced, but the very meaning is sometimes intensified. Thus, in Schumann's setting of Chamisso's series of poems known as "Frauenliebe und Leben," the composer imparted to the words a depth of feeling which the author himself may not have experienced. This is also true of Schubert's version of the "Ave Maria" from Scott's "Lady of the Lake," while the same composer certainly keeps equal pace with the poet in Goethe's "Erl King," and Shakespeare's "Hark! Hark! the Lark."

Up to this point we are in favor of musical settings. But, on the other hand, it must be admitted that the best of composers are sometimes forced, when following a melodic outline, to indulge in a false quantity or give undue accent to a weak syllable. Robert Franz once wrote me that he endeavored to follow the meaning of each word in order to avoid this evil, and let the melody be shaped by the text throughout. Again, a familiar specific difficulty, which militates against the happy union of text and music, is found in the fact that the music demands variety in its dynamic effects, and, in the forte passages, the text, together with its meaning, is often wholly lost. Concerning the multitude of unworthy versions of noble poems where the original ideals are given the semblance of platitudes I need not speak.

Another means of applying music to the drama is the so-called melodrama, in which the text is spoken through music. Although in vogue among the Chinese for thousands of years, and employed by the great Greek poets in connection with their dramas, the first instance of an entire play thus treated was in 1774, when Benda's "Ariadne" created such a sensation that Mozart himself determined to write in this form. Beethoven has employed melodrama with true dramatic insight in the prison scene of his opera "Fidelio." Reminiscent strains of Florestan's aria pathetically indicate the prisoner's longing to see his wife once more. Were this dialogue sung instead of spoken, the effect would be ruined. The lugubrious supernatural mood of the Wolf's Glen in "Der Freischütz," and the fairy incantation of Oberon in "Midsummer Night's Dream" have been far more effectively suggested through the melodramatic treatment of Weber and Mendelssohn than by means of the spoken text unaccompanied, or by intoned recitative.

Like all other forms of art, however, melodrama has its limitations as well as its mission, and its value is often questioned. When a long melodic phrase accompanies the text, our attention is curiously distracted. We either listen to the music and neglect the text, or we follow the latter and ignore the music. This doubtless led Wagner to regard melodrama as a hybrid—neither opera nor play. But

we must not forget that Wagner, in many of his declamatory passages, has given the actors such unmelodious intervals to recite, that they frequently employ speech, pure and simple, so that in the "Nibelungen" itself we hear considerable melodrama, especially in the lines of the more grotesque characters.

As a relief from these various attempts to solve the problem of blending music with the text of the play, we may turn for an instant to the opera without words. This we meet with under the names of ballet or pantomime, familiar instances of which are Delibes' "Coppelia" and Tchaikovsky's "Lake of the Swans." This art form has the advantage of being equally intelligible to auditors of all nationalities, although the finer shades of meaning often escape one. Nevertheless, pantomime, too, has a worthy place in our group of arts.

There are moments in the opera where pantomime, accompanied by appropriate music, becomes a more powerful agent in conveying the thoughts and emotions of the actors to the auditor than text spoken or sung. Beethoven felt this when he planned the close of the first scene in the second act of "Fidelio." Wagner still further developed its possibilities in Act I of "Tristan und Isolde," where the hero and heroine drink the love-potion, action and music telling of the potency of the philtre, and the change from the anticipation of death to the transports of love. A still more elaborate instance is the third scene in the last act of "Die Meistersinger," where Beckmesser recalls the mishaps of the previous evening. For upward of five minutes Walther's unhappy rival holds the stage, and also the interest of the audience, by means of pantomime alone, accompanied by motives associated with (A) Beckmesser's serenade, (B) Hans Sachs' "Wahn" or comments on life's illusions, (C) the riot chorus, (D) Beckmesser's envy—a caricature of Walther's knightly theme, (E) Hans Sachs as cobbler, (F) the lute figure from Beckmesser's serenade, (G) a new phase of Beckmesser's envy, suggesting his limping gait, (H) Walther the knight accompanied by (I) a fresh fragment from the riot chorus, and finally (K) Walther's prize song. The accompanying illustrations give-



ing motives A to F, are simply to refresh the reader's memory. The remaining examples will be presented in the second section to illuminate other features of Wagner's art.

From this it is evident that Wagner had a great advantage over all other composers of pantomime, because his audiences were aware of the import of his leading motives. These themes enabled him to suggest with great exactness the meaning of the action. He has even created significant episodes in the "Ring" and in "Parsifal," where music illuminates moving scenery.

In the construction of the grand opera, the poet, the composer, and the executive artists confront the most complex of musico-dramatic problems. Here the entire series of subordinate problems are involved; namely—the union of music with action, the union of music with moving scenery, the union of music with poetry, and the union of speech with action. Having reviewed the difficulties encountered in solving these individual problems, we can readily understand that many who appreciate each and every art separately should view with disfavor the attempt to group them all together. Indeed, the timid might be easily frightened into a belief that a partnership of the arts can only lead to a deterioration of the various members and bring no compensating advantages whatever.

In the numerous solutions of this manifold problem, racial traits and the influence of environment show themselves as in other lines of activity. In Italy, where beautiful voices abound, it was but natural that the vocal element should predominate; hence the aria, with its florid cadenzas, which often impeded the action of the drama. In France, where the opera was an evolution from the ballet, plot and action formed interesting features, while the music, light and lyric, was never symphonic. In Germany, when the native Singspiel began to assume a more serious

\*This essay, in its original form, was read before the American Academy of Arts and Letters, at Philadelphia, January 26, 1912. In repeating it for the readers of THE MUSICAL COURIER, I take the liberty of illustrating certain musical phases which would have been superfluous on the former occasion.—E. S. K.

†"Der Zauberflöte Zweiter Teil."



character, composers felt the growing possibilities of harmonic richness and orchestral coloring, and their music evinced a leaning toward dramatic characterization. At length Wagner appeared, and he pushed this dramatic quality of the music to an unprecedented extreme. In his solution of the musico-dramatic problem, he seized the opportunity of welding the arts to a degree of perfection possible only to a master of all.

(To be concluded.)

#### Nina Dimitrieff's New York Recital Program.

Nina Dimitrieff, the popular Russian soprano, will be heard in the following interesting program at Aeolian Hall, New York, Sunday evening next, November 10:

Die Bergstimme (new).....Hein. Bienstock  
Die Nacht.....Richard Straum  
Heure Vécue (new).....Massenet  
Vieille Chanson.....Bizet  
En passant par la Lorraine (folksong).....Arcadet  
Had I Known That.....Tchaikowsky  
What Happiness (first time).....Davidoff  
The Heaven's Dew (first time).....M. Gnessin  
Hopac.....M. Moussouragky  
The Bare Tree (first time).....Jean Sibelius  
Lullaby, from the opera Harold.....E. Napravnik  
(Cello obligato.)  
Aria from the opera Judith (first time).....A. Sieroff  
The Lights Were Out.....Tchaikowsky  
Credo (first time).....A. Gretchaninoff  
She Was Mine (first time).....A. Gretchaninoff  
Let Us Live (first time).....R. Gilere  
Stella Amoris (new).....Kurt Schindler  
(Anonymous Italian po-m, fourteenth century.)  
Expectation.....Alexander Russell  
The Shadow.....Henry Hadley  
Dreamy Wonderful Summer Night.....Henry Hadley  
The Return of Spring (first time).....A. Walter Kramer  
(Dedicated to Madame Dimitrieff.)  
We Too Together.....Marshall Kernochau  
Bethune Grigor at the piano.  
Cello obligato by A. Bret Ratner.

#### Zimbalist's Violins.

Although Efrem Zimbalist has several violins in his collection the one he values most is a Stradivarius that was given him three years ago by an American friend in London, Joseph Fels, with whom he made his home. The instrument, which was made in 1727, was purchased in Brighton, where it was found in the hands of an old musician, who valued it at \$12,000. Its value today is at least \$15,000, and it is insured in Lloyds for that amount. The Russian violinist has another instrument, an Amate, which was purchased and given him by a group of friends in St. Petersburg several years ago when he was a student. Another violin in his collection is a Guatanini, which, while not as valuable, has a very beautiful tone. It is the "Strad" that Zimbalist uses almost exclusively on the American tour which he is making under Loudon Charlton's management.

#### Virgil Piano Conservatory Enrollment.

The enrollment at the Virgil Piano Conservatory this year has been unusually large, and, furthermore, many of the pupils are said to be unusually talented. The director, Mrs. A. M. Virgil, and her efficient teachers are highly gratified over the bright situation.

The many friends of this institution who have followed its fortunes through the past few years will be glad to know that Robert Colston Young is again connected with the school as a teacher. Those who enjoyed Mr. Young's playing formerly will have an opportunity to hear him this winter in recitals.

Virgil pupils and graduates are doing the greater share of the playing in all the large cities, and wherever Mrs. Virgil's method has had a chance to become known. Statistics are said to show a marked growth of the method during the past year.

#### Flonzaleys Welcomed in London.

Loudon Charlton has received a cable from London stating that the Flonzaley Quartet was warmly welcomed at its first concert of the season in Bechstein Hall. A work that received special commendation was Sammartini's "Sonata a Tre," played in London for the first time. This sonata will be included in the quartet's repertory for the New York series.

#### Foster & David Artists in New Jersey.

Foster & David have contracted to supply for the Schubert Glee Club, of Jersey City, all the assisting artists who will appear with that organization this season. They are Corinne Welsh, contralto; Marguerite Starell, soprano; Bonarios Grimson, violinist.

Braunschweig will hear these orchestral novelties this season: Hagel's D minor symphony, Camilo Horn's D minor symphony, Bleyle's "Lernt Lachen," Scheinpfug's "Shakespearean" overture. Beethoven's "Missa Solemnis" will be heard at the last of the Royal Orchestra concert series in Braunschweig.

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### Ragna Linne, Artist and Teacher.

Among the vocal artists and teachers of Chicago, none holds a higher position than Ragna Linne. Her career as a public singer has extended over a number of years, but so complete is her mastery of her art that the constant use of her voice both in public and in teaching has not in the least impaired its beauty. Her many admirers will be pleased to hear that Madame Linne will make a public recital appearance during the first part of February after several years of comparative silence.

Madame Linne was formerly a member of the Metropolitan Opera Company and has sung with almost every prominent orchestra and musical club in the country. She



RAGNA LINNE.

has appeared with the Theodore Thomas Orchestra, Minneapolis Symphony Orchestra, Pittsburgh Orchestra; with the Apollo Club, Chicago Mendelssohn Club, Mozart Club, Pittsburgh; Schubert Club at St. Paul, and at a number of music festivals in various parts of the country. She has also given a great many song recitals.

As a teacher Madame Linne has established for herself an enviable reputation. Trained by some of the most noted teachers of Europe, notably Madame Marchesi in Paris, and through her own long teaching experience, Madame Linne has acquired a thorough mastery of the subject of voice placing, vocal technic and artistic interpretation. Her pupils represent almost every State in the Union, many occupying prominent positions as either opera and concert artists or teachers. As it would be impossible to mention them all, the names of a few well known artists are appended, as follows: Elaine de Sellem, at present leading mezzo-soprano with the Aborn Opera Company, engaged from February, 1913, with the Boston Opera Company; Sibyl Sammis MacDermid, a distinguished concert and oratorio artist; Sophie Brandt, the light opera prima donna; Martha Warner, concert artist and Skovgardt Concert Company; Mrs. Morton Crumme, contralto soloist, New York Symphony Orchestra; Amy Ellerman, contralto concert singer, at present in Europe; Lina Lineham, well known soprano on the Pacific Coast and teacher of voice in Portland, Ore.; Harriet Hertz-Seyl, concert singer and teacher at the American Conservatory, Chicago; Carmina Joplin, concert singer and teacher at the American Conservatory, Chicago.

These artists are only a few of the many that might be mentioned. It is impossible to include the many artists occupying church positions or positions in schools and colleges.

### Dubinsky Philadelphia Program.

David Dubinsky, the violinist, assisted at the piano by Edith Mahon, will present the following program at his recital in Griffith Hall, 1420 Chestnut street, Philadelphia, Tuesday evening, November 12:

Sonata, A major ..... Brahms  
Symphonie Espagnole ..... Lalo  
Air ..... Matheson-Burmeister  
Chanson and Pavane ..... Couperin-Kreisler  
La Folia ..... Corelli-Leonard  
Introduction and Rondo Capriccioso ..... Saint-Saëns

### Edith Harris Scott in Oratorio.

Edith Harris Scott, the contralto of Pittsburgh, has also made a reputation as a reader. As an oratorio singer she has had success in "The Messiah," "Elijah," "St. Paul," "Judas Maccabeus," "The Holy City," Rossini's "Stabat Mater," "Swan and Skylark" and "Rose Maiden."

Among the readings which audiences have liked best are "Enoch Arden" (Tennyson), "Caleb West" (F. Hopkinson Smith), "Lament of Bergliot" (Björnson), "Taming of the Shrew" (Shakespeare), "Madame Butterfly" (John Luther Long), "Hiawatha" (Longfellow), and "The Raven," by Poe. The musical setting for the Tennyson poem is by Richard Strauss; Grieg made the setting for "Lament of

Bergliot"; Max Heinrich has written the music for "The Raven."

This versatile artist is a native of Wales and comes of a family noted for musical prominence through several generations.

The Edith Harris Scott programs have attracted fine audiences in the cities where she is known and her fine talents appreciated. The singer-reader is under the management of J. Ravenscroft, of 436 Pacific avenue, E. E., Pittsburgh.

### Marx E. Oberndorfer a Gifted Man.

Marx E. Oberndorfer has won an unusual reputation in America, as he is a sympathetic and poetic accompanist as well as a remarkably well equipped pianist.

Mr. Oberndorfer was born in Milwaukee, where his early education was carried on under the direction of that well known artist-teacher, Julius Klauser. From Klauser's studio Oberndorfer continued his studies under Leopold Godowsky, afterward spending several years in Europe, first at the Royal Conservatory of Munich and later enjoying the privilege of personal study with the great Leschetizky, in Vienna. On his return to America, Mr. Oberndorfer spent several years of teaching in Fort Smith, Ark., and Duluth, Minn., but in both places his rare talent as accompanist was always discovered by the visiting artists, and he was continually urged to establish himself in one of the large musical centers.

Eight years ago Mr. Oberndorfer opened his studios in the Fine Arts Building, in Chicago, and there is scarcely a prominent singer or string virtuoso who has since visited Chicago who has not employed Mr. Oberndorfer's services either for private coaching or public appearances.

One of the greatest orchestral conductors once remarked: "Oberndorfer is one of the few pianists in America who can make the piano into an orchestra, combining the color of the instruments with the depth and strength of his fortissimo."

It is this gift which has brought Mr. Oberndorfer's services into such great demand as a concert accompanist. In the opera recitals given with Anne Shaw Faulkner, Mr. Oberndorfer has appeared throughout the country, and this season this talented lecturer and pianist will make their second trip to the Pacific Coast, going in advance of the Chicago Opera Company.

Yet with all his numerous concert appearances, Mr. Oberndorfer maintains a large class of private piano pupils, and is the director of music in the Faulkner School for Girls in Chicago. In the Oberndorfer Studios, 520 Fine Arts Building, are found many professional pianists and



Photo by Moffett Studio, Chicago, Ill.  
MARX E. OBERNDORFER.

singers who are hard at work preparing programs for concert appearances.

One of Mr. Oberndorfer's pupils, Gordon Campbell, who accompanied Charles W. Clark on his concert tour last season, is now in Paris with Mr. Clark. Another pupil, Max Wald, is head of the piano department of the South Bend (Ind.) Conservatory, and is the first assistant in the Oberndorfer Studios in Chicago.

"Can Austria whip the Balkan allies if permitted by the other Powers to try?"

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—New York World.



## MUSIC IN MISSISSIPPI.

MERIDIAN, Miss., October 28, 1912.

A fine program was given by the pupils of the Conservatory of Music at the Woman's College, Saturday evening, October 19. This was the initial recital of the season, and the patrons and friends are looking forward with much pleasure to those yet to be presented.

\* \* \*

The Matinee Musical Club gave the second recital of the season, Wednesday morning, October 23. The subject was "Waltzes of Noted Composers." Nellie Emmerson Harwell read from Baxter Perry's book the origin of the waltz. Waltzes and songs were by Moskowski, Chopin, Chaminade, H. Lane Wilson, Rubinstein and Strauss. The club is to be congratulated on having added to its good singers the names of Nellie Johnston Hariston (pupil of the College of Music, Cincinnati, Oscar Seagle and De Reszke, Paris), and Miss Milne, a graduate of the Cincinnati Conservatory of Music.

\* \* \*

The Harmony Club will present "The Prodigal Son," by Henry Vincent, at the First Baptist Church, November 9, under the direction of Rudolph Lundberg.

LUELLA GIBSON JOINER.

## Rose Elise Schoverling's Successes.

Friends of Rose Elise Schoverling, the Brooklyn Packer Institute girl who has been singing with success in grand opera in Wiesbaden and Cologne, will doubtless be interested to hear that she returned to Brooklyn last December as the wife of Paul Schulz-Berge, Jr. While renouncing the operatic stage she will by no means give up singing, as she expects to be heard in concert and oratorio. Her press notices, gained while singing in Wiesbaden, Cologne (under Otto Lohse), Bonn, Scheveningen, etc., are very flattering. A few excerpts follow:

Miss Schoverling made her debut as Micaela. Excellent schooling, noble tones and phrasing, and a certain girlish, appealing quality of voice, all this speaks directly to the heart.—Wiesbaden Tageblatt.

Her voice is soft in quality and has carrying power. The unaffected naturalness in her acting was noticeable.—Wiesbadener Zeitung.

She sang the unaccompanied part of the Queen's slave in the "Queen of Sheba" so well that the audience broke the rule and applauded ere the curtain fell.—New York Herald, Paris Edition.

Rose Schoverling sang the role of Astaroth beautifully and intelligently.—Cologne Volkszeitung.

Miss Schoverling, whom we heard for the first time, showed a beautiful voice under splendid schooling.—Kölnische Zeitung.

As Nuri in "Tiefland" she gave a most touching interpretation.—Volkszeitung.

As Micaela Miss Schoverling handles her voice most wisely. The duet with Don Jose, as well as the greeting from the mother,



ROSE SCHOVERLING,  
Lyric soprano.

was especially beautiful, and deserve mention. The touching character of Micaela is particularly suited to her style.—Bonner Zeitung.

Endless flowers were showered on Rose Schoverling following her debut at the Scheveningen Kursaal concert, leaving no doubt of her popularity. She justifies all this enthusiasm; her voice is ravishingly flexible and sweet. At the same time it has a depth that suggests tears. She sang "Ernani" with elegant virtuosity,

much purity and clearness. It is impossible to describe the delight to the eye that she gives in singing.—Courier of The Hague.

Miss Schoverling assisted as soprano soloist at the Kronold recital, Cooper Union, New York, and following are some of her notices:

Miss Schoverling sang "Ernani involami" in splendid voice, and with rare ability.—Brooklyn Standard-Union.

Miss Schoverling disclosed a flexible voice of most pleasing quality in an aria from Verdi's "Ernani," adding several songs in response to imperative encores.—New York World. (Advertisement.)

## Edna Gunnar Peterson's Press Tributes.

Edna Gunnar Peterson, the gifted young pianist, who has just returned to Chicago after four months in Europe, where she appeared in concert, recital and at private functions, will have a very busy season in America this year.



EDNA GUNNAR PETERSON.

Photo by Moffett Studio, Chicago, Ill.

While in Berlin the Tagliche Rundschau published the following criticism:

Edna Gunnar Peterson introduced herself most favorably at her debut in the Beethoven Hall; she undoubtedly stands above the average young woman who plays the piano, and it is equally certain that she is one of the most sympathetic personalities among the musical recruits, because the moment she touches the keyboard her heart and soul are in her playing.

This artist identifies herself with her music—so may a good fate await her.

Miss Peterson appeared last year with the Theodore Thomas Orchestra at its regular concerts, winning much success. Edward C. Moore, of the Chicago Evening Journal, published the following criticism:

Edna Gunnar Peterson, a daughter once removed of Chicago, was the soloist with the Theodore Thomas Orchestra yesterday afternoon. She has a simple, unaffected and ingratiating manner on the stage, and her natural attractiveness is reflected in her interpretations. Her performance is entirely clean cut and accurate, and she evokes a tone of refined lyric quality from the piano.

After Miss Peterson's appearance as soloist with the St. Paul Orchestra, the critic of the St. Paul Press expressed his verdict in the following laudatory terms:

The largest Sunday afternoon audience of the season filled the Auditorium yesterday when the St. Paul Symphony Orchestra gave the fifth popular concert. A great deal of the interest was centered in Rudolph Ganz, composer-pianist and director and Edna Gunnar Peterson, a pupil of his. Although very young, and somewhat frail looking, Miss Peterson played with striking force and authority and has acquired a tremendous amount of technical dexterity. After all, the quality that stamps her unmistakably the artist is the deep musical intention and the unflinching taste of her interpretations.—(Advertisement.)

## Lillian A. Dove, Soloist, at Important Event.

Lillian A. Dove, soprano, of New York, was the soloist at the exercises held in connection with the laying of the cornerstone of Science Hall at Rhode Island State College, Kingston, R. I., Saturday, October 26.

The program was given in Lippitt Hall, beginning at 1:30 o'clock in the afternoon. Mrs. Dove's contributions to the entertainment being "Life's Merry Morn," by Bailey, and "Tacea la notte placida," from Verdi's "Trovatore." In both numbers the charming singer was enthusiastically received in recognition of her splendid demonstration of the vocal art.

Many prominent persons participated in the program, including Hon. Zenas W. Bliss, Lieutenant Governor of Rhode Island.

Gertrud Runge, coloratura soprano of the Weimar Opera, was married recently to the son of Prussia's Minister of War, Von Einem.

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## The Adventures of Don Keynote

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worthy  
of  
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THE DON SAILS HOME AGAIN.

"This is getting serious," remarked the Major.

"What is?" queried the Don, laying down the London Times with the dignity and reverence due to that diurnal classic.

"Why, the amount of time you are wasting in London. Why don't you go home and attend to your work?—if you have any," replied the military man.

"To tell the truth, I've been waiting until the pictures of the three graces disappear from the windows and walls."

"Three graces?" replied the Major in a questioning tone.

"Yes; Faith Roosevelt, Hope Wilson, and Charity Taft," said the Don. "They are all such ardent admirers of mine that I really haven't the heart to vote for one and not the other two. So I have done without a vote like a noble suffragette and kept out of the turmoil. Besides, what do all those transient, ephemeral, momentary politics amount to when compared with the enduring arts of literature and music?—arts in which I am so remarkably—"

"Oh, go home," exclaimed the Major, impatiently ending the Knight's sentence.

"Sir," said the Knight, "why don't you go home yourself and see how you like it? I am in England for the purpose of improving the music and literature of the realm. What are you here for?"

"I'm here to study the wars of Europe," replied the Major, feeling of his medal for good service while a policeman in New York.

"Yes; at a safe distance. So long as you remain in England you are not likely to die by a Turkish bayonet. You believe in the kind of bravery Artemus Ward had.

He says he was on the field of Gettysburg the day before the battle, while the bullets were passing thickly all around him in wagons," replied the Knight, taking up the Times and looking for the steamers.

The Major's only reply was "Huh!" as he left the room. Next morning the Don, with his powerful marine glasses slung over his shoulder, boarded the North German Silver Unalloyed liner Limburger and set his resolute face toward the land of the setting sun.

"Dot vos an honor all right for dem Limburger already yet," exclaimed the captain, with characteristic Teutonic warmth of sentiment, and grasping the Knight's hand.

"Not at all, not at all," replied the Knight, to whom compliment was monotonous. "I had to get home somehow, and, as my friend Beaumont is laid up in Southampton while his Olympic is being made imitation iceberg proof, I came by the first steamer to start for New York."

"Ja, dot vas zo. Der Limburger ist der first always effery time already. But der Guferment from Vashing-



"IT WAS FUNNY, HA, HA, HO, HO!"

ton should to England a pattleship send for der hoch elegant Don Keynote home to pring mit fireworks, nicht war?" gurgled the captain, with considerable contraction of the muscles of his neck.

"It is an oversight on the part of our Government, I will admit. But the perplexities of a triangular election have clouded the political horizon and caused the gubernatorial sextant on the ship of state to veer a few degrees from the declination of the solar logarithm of congressional precedence."

"Ach, so!" replied the captain; "aber—vell—mebby I forget to remember all vat Schopenhaur has on dat point written."

I should have declined a battleship even if my poor friend, President Taft, had not been so worried writing telegrams of sympathy to his exfriend, the human target. The country cannot stand the expense. The cost of living is going up by leaps and bounds," said the Don, magnanimously.

"Himmel! Ja, und up und up also der stores go. Twenty, dirty, forty, mebby two hundred stories some day, und I see from Hamburg der top chimney up sticking. Colossal."

"Yes; everything in America is going up—except, perhaps, salaries; though my fluent pen has the Midas touch and can transmute base paper and ink into yellow gold," replied the Don, with that unaffected modesty which endears him to his friends.

"Bitte; will you in DER MUSICAL COURIER a baragraph put in for my rule of marine und gompell icebergs all a pig red light in der dark to carry?"

"Oh, certainly," replied the Don; "that is a small matter. You should see some of the preposterous requests we get from our readers now and then."

The conversation came to an end because an officer in eyeglasses and a high Hanoverian German accent informed the captain that the Limburger was in danger of running over a part of England that happened to project out into the sea in that vicinity.

But no sooner was the sea dog gone than Don Keynote discovered the genial face of the great Belgian violinist, Ysaye, among the passengers.

"O la-la, tenez! Eet ees a plezzaire to shake at ze hand an arteest so great and remark, ees not eet? Ah, mon cher Don Keynote. Comment allez-vous?" exclaimed the delighted violinist, grasping the hand of the flower of chivalry.

"Now, then, Izzy, keep that French accent for the women's clubs of America. The ladies adore your foreign dialect, but it is wasted on me. I know you know English," replied the Don, giving the Belgian a hearty greeting. "The same old Don," said Ysaye with a grin; "no bluff for him. What's the matter, man?" queried the violinist, as the Knight put his hand to his head and turned pale.

"This ship does not run evenly. It's going up and down, ugh!" answered the Don, becoming more ashen.

"That's nothing; that's only a little swell," said Ysaye, lighting a cigarette. "I had—puff—'one of the funniest'—puff—'experiences you ever'—puff—'heard of. Hang the match; it's damp—in the Netherlands last week'—puff—puff—'ah, she's alight at last.'"

"Ugh!" groaned the Don, "if England rules the waves why doesn't she rule them straight and not all curves like this?"

"I was in my room at the hotel—have a cigarette?" asked the violinist, offering the box.

"Ugh! It must be that fish soup I had yesterday—and those sardines—and chocolate cream puffs—and walnut hash—ugh—eel pie—no, it's onions—bah—that butter was rancid—my stomach always was sensitive," explained the blue faced Don to the puffing satyr.

"It was funny—ha ha, ho ho"—puff—"there! the beastly thing's gone out again," exclaimed Ysaye, feeling in his pockets for another cigarette. "Well, as I was saying"—puff—um—puff—um—"as I was saying, I was in my room thinking, reading THE MUSICAL COURIER, looking at the photograph of R. E. Johnston, when I heard a knock at the door. It was a manager. He said he had never heard me play and that he could not engage me until he had. I liked his manner and his innocence. So I took up a violin that had been forgotten by a young lady pupil who was going to a dance. I put on a new E string, but broke the D when I tried to tune it up to pitch. The fiddle was in such a wretched condition that I must have spent twenty minutes tuning it. When I put it down to find some rosin for the bow, the manager said: 'Name your figure. You're the stuff. That's the first time I ever could make any head or tail out of classical music.'"

The Don made no reply. He was leaning over the rail and gazing into the sea, which was rolling in a manner consistent with Byron's apostrophe to the ocean. Even the appeal of the emigrant's baby, who held out its chubby arms toward him and called him "da-da," failed to disturb his mental concentration.

CLARENCE LUCAS.

Emma Louise Ashford wrote an eloquent tribute to the late Mary Weber Farrar, a prominent musician, who died some months ago in Nashville, Tenn., and her paper was published in the Nashville Banner of October 12.

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### More Nordica Triumphs in Canada.

The following notices from the Kingston (Ont.) papers tell of another Nordica triumph in the great Dominion:

Music lovers were given a rare treat when at the Grand Opera House last night they listened to the concert recital of Madame Nordica, one of the world's sweetest singers, ably assisted by William Morse Rummell, violinist, and Romayne Simmons and Mabel Krog-Rummell, pianists. Great artists such as Nordica, of course, find their widest field for expression in grand opera, and it is seldom they can do justice to themselves in concert work. Not so with Nordica. Her lighter work is as delightfully pleasing as her heavier, and whether in her encore, "Just Like a Rose" or in her mandolin song, or in "Springtide," she shone fully as well as in her more stately numbers, such as Elizabeth's aria from "Tannhäuser" or Schubert's "Der Erlkönig."

Nordica is like old wine, she seems actually to improve with age. She has the same gracious, charming manner as of old, and her voice has lost none of its flexibility, sweetness, range or timbre; while, better still, it sounded just as youthful as ever. Nor was Madame Nordica sparing of herself. She was most generous in her encores—and since her audience was most generous in its applause the diva was kept busy.

Of the work of Mr. Rummell, the violinist, too much cannot be said. He is a master of the instrument, making it almost to speak—responding at his every lightest touch. His selections were of an excellent and high class nature, and he, too, was obliged to respond to many encores. His berceuse and his "Caprice Viennois" were perhaps his best numbers, although all were excellent.

Mr. Simmons, who accompanied Madame Nordica, did so with intelligence and taste, and did also Mabel Krog-Rummell, who accompanied the violinist.

All in all, the concert was one of the finest ever given in this part of the country, and Kingston people are deeply indebted to Mrs. Melville Thompson for bringing the great artists here.

The concert last night was delayed about a half hour by the failure of some of Nordica's luggage to arrive, but the audience was amply repaid for the wait.—Kingston, Ont., Daily Standard, October 26, 1912.

A large and select audience greeted Lillian Nordica when she appeared in concert at the Grand Opera House on Friday evening. Her genial presence and stately bearing at once gained much appreciation and admiration. Many of her songs were in English and were understood in detail as well as in their sentiment by the entire audience. Unlike the great Bispham, however, Madame Nordica evidently believes that there are other ways than by words of conveying to the audience the spirit of her songs, and indeed the artist must find a pleasure in captivating so thoroughly through her dramatic interpretation of song an audience, the large majority of which it is safe to say cannot understand either French or German.

It must be admitted that Nordica conveyed to the audience by the most subtle uses of the dramatic singer a knowledge of every song which could not fail to reach even an uncultured mind. Her first songs were in English and were perfectly rendered. This, however, does not express the character of Madame Nordica on the stage. Her songs are perfectly rendered from the standpoint of technic, but this would not have made her the world famous singer nor would it even have so taken hold of the audience who enjoyed her on Friday evening. There is her strong personal charm, her minute interpretation of the song and the way she makes it speak. Her last line of "When Cherries Bloomed," "So Long Ago it Seems," left its echo in one's mind long after, and touched the hearer with a sweet regret which cannot be described. The songs, "Damon" and "Am Manzanara," were suggestive of similar emotions. The music of her voice, her expression and the charm of her personality, combined with a faultless accompaniment, were the forces which surrounded and made captive even the most irresponsible of her hearers.

The more serious of her numbers were in the last part of the program and were "Angels Ever Bright and Fair," by Handel, and Elizabeth's aria from Wagner's opera, "Tannhäuser."

The audience was most appreciative and applauded as an audience only can when it is carried away in the enjoyment of art.

Madame Nordica's most interesting song was "Der Erlkönig," by Schubert. In the rendition of this work, appeal, fear, reproach, comfort and allurements are demanded of the artist. She assumes the character first of the Erlkönig calling the child to come away to his fairyland, then the child's frightened cry to its father as it presses close to his breast and they ride through the "night and wind," then the father's hushing and comforting his child. Nordica handled the piece wonderfully, and the tragic end, "Das Kind war tot," brought rounds of applause.

The singer answered a number of encores and more than one of her songs was honored with two calls to the footlights. She acknowledged with a bow and a smile the applause of the Queen's students, who gave their slogan, and more than once she looked up to the gallery to smile her appreciation of their enthusiasm.

Scarcely less enjoyed were the efforts of William Morse Rummell, the great violinist, who assisted Madame Nordica. Mr. Rummell proved himself to be an artist of the keenest mould. There was a sharpness and definedness about his style which did not preclude the minutest interpretation of the subtle sweetness of Schubert's "Moment Musical," or detract from the meaning of his heavier work. Perhaps his most keenly appreciated numbers were the berceuse by Aulin, which was exquisitely rendered, and "Orientale" by Cui. Among the encores with which he responded to the repeated call of the audience was "Humoresque." Though often heard by Kingston music lovers, this little gem was never heard to better advantage than from the bow of Mr. Rummell.—Daily British Whig, Kingston, October 26, 1912. (Advertisement.)

### Werrenrath's New York Recital.

Reinold Werrenrath, the baritone, will give his annual New York recital in Aeolian Hall, Tuesday evening, November 26. Mr. Werrenrath, together with Florence Hinkle, appeared last week in Baltimore, opening the concert series of the Peabody Institute.

### Chromatic Club Concerts in Troy.

The Chromatic Club, of Troy, N. Y., announces the artists for its eighteenth season. The Flonzaley Quartet will play under the auspices of the society on December 5; Margarete Matzenauer, the contralto of the Metropolitan Opera Company, gives a recital, Thursday evening, January 23; Putnam Griswold, basso, and Anna Case, soprano,

both of the Metropolitan Opera Company, are to appear in a joint recital, February 27; Gottfried Galston, the Munich pianist, is to appear on the night of April 10 in the closing recital of the series. The concerts take place in the hall of the Young Men's Christian Association.

### VIOLINIST FRANKLIN HOLDING.

Franklin Holding, the American violinist, whose playing at the recent Maine Music Festivals was far and wide reported throughout New England, will make his first



FRANKLIN HOLDING.

appearance in New York this winter at one of the Rubinstein Club concerts at the Waldorf-Astoria.

Within a month Holding will play at a Philadelphia concert, the date to be announced within a few days. Antonia Sawyer, manager for Mr. Holding, has received a large number of requests from musical directors asking

for additional information about the violinist. This manly young artist, who is destined to take high rank with the players of his time, has added new compositions to his programs; he, however, plays the classics so beautifully that all who have heard him invariably call for one of the better known works. Up in Maine (both at Bangor and Portland) he played the Mendelssohn concerto and was obliged to grant three encores. Maine musicians are proud of Holding and are predicting that he will add greater luster to a State that has helped to enrich the musical history of New England.

As a man, Holding is so tractable and charming that all who meet him go about sounding his praises.

### Music at Oberlin College.

By special vote of the senior class at Oberlin College (Ohio), Arthur Sullivan's music to Shakespeare's "The Tempest" will be used in connection with the production of this play at commencement. Prof. C. W. Morrison, director of the Oberlin Conservatory of Music, has granted permission for the Conservatory Orchestra of forty-eight pieces to play the music in connection with the presentation of Shakespeare's comedy. The orchestra will be conducted by Dr. G. W. Andrews, professor of organ and composition in the conservatory. In addition to the Sullivan music, some of Arief's songs are to be the original music published in the Elizabethan Song Book and miscellanies of Shakespeare's day, while other selections will be included from the works of Henry Purcell, who published a book of songs and airs early in the seventeenth century.

### More Canadian Dates for Quesnel.

Albert Quesnel, the tenor, who is about to begin a tour of Canada, has added Montreal and Quebec to the list of cities where he will sing. He appears in Montreal, November 20, and in Quebec, November 22.

### Doyle to Sing at Friedberg Concert.

Frank X. Doyle, the tenor, will sing Sunday afternoon, November 10, at the Irving Place Theater, New York, in the series of national concerts given by Annie Friedberg

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## ALMA GLUCK'S NEW YORK RECITAL.

Last Saturday afternoon, November 2, Alma Gluck, the charming and youthful prima donna soprano of the Metropolitan Opera Company, delighted a large audience in Carnegie Hall, where she sang for about two hours, and would have sung even longer had she acceded to the wishes of her audience, which was finally bidden to depart from the big auditorium by the considerate turning off of the lights.

Two hours is a long time for a singer to stand up before a critical assemblage and maintain the requisite degree of poise and vocal delivery, but that is exactly what Alma Gluck succeeded in accomplishing at her recital, and at the end of the varied and taxing program, the young prima donna was bubbling over with good spirits and seemed not in the least fatigued from the ordeal which she had conquered so triumphantly.

About three years ago THE MUSICAL COURIER began to tell of the talent possessed by Alma Gluck, and there was no hesitancy on the part of this paper in predicting a brilliant career for the young woman. Within the brief period mentioned this singer has become a popular and valued member of the Metropolitan Opera forces, while the concert platforms of many cities throughout the country have also claimed her services.

Alma Gluck's organ is of uncommon purity and sweetness, and backed by marked intelligence, is capable of expressing a wide variety of moods in the domain of lyric vocalization. Rare sympathy is also a quality of her voice, and thus it is easily understood why success has come so quickly to Madame Gluck, who, by the way, is an American girl wholly trained in New York City. This is a point to be emphasized.

There were nineteen printed numbers on the Gluck program, but as many of the songs were repeated, including those by Beethoven, Strauss, Kurt Schindler, Rimsky-Korsakoff, Rachmaninoff, Zimbalist, Ravel, Carpenter and Chadwick, besides several added songs at the end, including Cadman's "From the Land of the Sky Blue Water," it will be seen that the fair singer indulged her large and enthusiastic audience to the extent of perhaps no less than forty numbers in all. The entire program and extras were delivered minus notes, the absence of which demonstrated Alma Gluck's ability to memorize.

The regular program was as follows:

Air of Astarte, from the opera *Il Telemaco*.....Gluck  
(Arr. by Kurt Schindler.)  
An Chloé.....Mozart  
So Sweet Is Shee (Old English).....Music Anon., 1614  
(Arr. by Arnold Dolmetsch.)  
Roeslein auf der Haiden.....Beethoven  
(Arr. by Henry Holden Huss.)  
Um die Kinder still und artig zu mach'n.....Theo. Streicher

Das irdische Leben.....Gustav Mahler  
Einkehr.....Richard Strauss  
Mondlicht.....Kurt Schindler  
Mit einem Gemalten Band (first time).....Arthur Rosenstein  
Chanson Indoue from the legend Sadko.....Rimsky-Korsakoff  
Quand la hache tombe.....Gretschaninoff  
Peasant Song.....Rachmaninoff  
Chanson Trieste (first time).....Efrem Zimbalist  
A Reverie (first time).....Efrem Zimbalist  
Chant Hebraïque.....Maurice Ravel  
The Green River (first time).....John A. Carpenter  
The Cock Shall Crow (first time).....John A. Carpenter  
Allah (by request).....G. W. Chadwick  
Red, Red Rose.....R. L. Cottenet

In connection with Beethoven's "Roeslein auf der Haiden," the fourth number on the program, it will be interesting to many readers to learn that Henry Holden Huss, the well known New York piano pedagogue, was presented with a photograph of a page of Beethoven manuscripts which, along with sketches for some unknown orchestral work and a few fragmentary, disconnected phrases for a "Haidenröslein" song, Mr. Huss combined, repeating these fragmentary phrases and composing for them a piano accompaniment as nearly as possible in the Beethoven style.

Without going into a detailed account of each song, suffice it to state that Madame Gluck did full justice to everything and that her diction was clear and wholly satisfying. She also proved to be an interpreter par excellence.

Owing to the loss of two pages from the Schindler score, "Mondlicht," Madame Gluck substituted "Das Verlassene Gaertlein," by that composer.

### Alice Eldridge's Appearances.

In addition to the dates already announced for Alice Eldridge, the young Boston pianist, are appearances at the



ALICE ELDRIDGE, PIANIST, AND EDITHE NOYES GREENE, HER AMERICAN TEACHER, AT THE LATTER'S SUMMER HOME NEAR SOUTH FRAMINGHAM, MASS.

MacDowell Club of New York, November 19, and at Steinert Hall, Boston, November 12, and a

### William Becker with New York Symphony.

William Becker, the American pianist, will play his own concerto with the New York Symphony Orchestra at Aeolian Hall, Tuesday afternoon, November 12, and a

group of pieces by Chopin and Rubinstein. The program for the concert follows:

Scherzo.....Goldmark  
Piano concerto No. 1, E minor.....William A. Becker  
William Becker.  
Three Miniatures.....Zdenko-Fibich  
(Arranged for strings by Victor Kolar.)  
Scherzo in B minor, op. 20.....Chopin  
Polonaise in A flat major, op. 53.....Chopin  
Staccato etude in C.....Rubinstein  
William Becker.

### MONTREAL OPERA OPENING.

[By Telegraph.]

MONTREAL, Canada, November 4, 1912.

To The Musical Courier Company:

The opening performance of "Aida" by the Montreal Opera Company was a rousing success. Mesdames Amden and Claessens and Signor Polere, of the Boston Opera Company, won instant favor. Tenor Lafette rouses great enthusiasm at his debut in this country. Manager Jeanotte compelled to respond to the insistent demands of the large and brilliant audience. Henry Russell, a delighted spectator. Full report of this event will follow in THE MUSICAL COURIER next week.

GERTRUDE COWEN.

### Jane Osborn-Hannah Engaged by Mendelssohn Club.

Two engagements made recently for Jane Osborn-Hannah are with the Mendelssohn Glee Club, New York City, December 3, and a special Thanksgiving concert with the Deutscher Club, Milwaukee. With those dates already booked these concerts have practically filled all her available time before she goes to the Chicago Opera on January 1.

Negotiations are still pending for two or three other recitals in the South early in December, and when they are arranged Madame Osborn-Hannah's season will be the largest and busiest she has enjoyed since her return from her operatic work in Germany.

This is the first season since her return from Europe that Madame Osborn-Hannah has devoted a part of her time to recital work, and the ease with which engagements have been arranged for her is a positive proof that her former successes in this field have not been forgotten. During the season of 1904, before she went abroad to study for opera, she sang over eighty concerts between November and June, and the only thing that stands in the way of this record being duplicated is lack of available time.

The list of her bookings follows:

Madison, Wis., Artists' Series, November 6.  
Grand Rapids, St. Cecilia Club, November 8.  
Peoria, Amateur Musical Club, November 12.  
Muskegon, Civic League, November 15.  
Oxford, Ohio, Western College, November 18.  
Williamsport, Pa., November 26.  
Milwaukee, Wis., Deutscher Club, November 28.  
New York, Mendelssohn Club, December 3.  
Washington, D. C., December 5.  
Jackson, Miss., December 19, and two other recitals in the South, the exact dates not having been determined as yet.

Carlsbad is to enjoy five Philharmonic concerts under Robert Manzer.

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**Edward Lankow, Basso.**

Edward Lankow, as was announced several weeks ago in these columns, was engaged by Signor Gatti-Casazza especially to sing the role of Sarastro in the "Magic Flute" at its initial New York performance this season in the Metropolitan Opera House.

Mr. Lankow who, by the way, is quite a young man, recently sang in Sweden with great success, and herewith are reproduced some notices of his singing in Vienna, Dresden and Birmingham, England:

In the first phrases of Mr. Lankow's appearance, one noticed immediately the noblesse of his personality and a very noticeably soft timbre in the voice. With excitement we waited for the deep F, by which all the bassos are judged, and as Mr. Lankow attacked this tone with delightful ease, at the same time with marked profundity, we questioned as to what class of voice was before us.—Prof. Max Kalbeck, in Vienna Tageblatt, November 8, 1909.

To make the step from a serious part like Sarastro, with which Mr. Lankow made such a success, to the reading of a buffo part like Sir John Falstaff in "The Merry Wives of Windsor," means to possess great self-confidence and courage. This step turned out an extraordinary surprise. Mr. Lankow proved again that he has a magnificent voice, which he uses with thorough art and refined taste. Unexpectedly, His Majesty, the King of Saxony, appeared in the second act and applauded heartily this New York singer.—Dresden Anzeiger, November 8, 1909.

Last night brought a tremendous surprise to our Royal Opera. Mr. Lankow from Frankfurt appeared; at last a real beautiful basso voice. Really a voice with so much expression and so rich in color is a rarity in these times; such voices we are used to hearing from singers who come from the deepest regions of Russia. The ending of Mr. Lankow's name tends to make us think that he probably comes from that point. All our German bassos are generally squeezed down baritones and deep tones are flat. How different this heavy, at the same time soft voice of Lankow. We hope soon to have the pleasure of hearing him in other roles. The voice sounds beautiful, sweet and at the same time powerful, and not every singer today understands how to interpret. Mr. Lankow comes from Frankfurt, and my hope is that he will soon be in Vienna.—Vienna Journal, November 8, 1911.

In a most brilliant performance at the Royal Opera last night, in the "Merry Wives of Windsor," Mr. Lankow made his debut as Falstaff. Mr. Lankow's interpretation was new, in that it showed Falstaff as a real Sir of better days, rather than as most opera singers make it, laying stress on its debauched character. The voice of the young singer, as far as my memory goes, is the most beautiful and notable basso voice I have ever heard. The public gave every visible pleasure at this material and notable interpretation, and called Mr. Lankow many times before the curtain.—Vienna Extra Blatt, November 10, 1909.

The newly discovered twenty-three year old American created a sensation at our Royal Opera last night. The voice is of powerful resonance and carrying quality. At the same time his timbre is of the most beautiful softness. At present his German is a little American, which seems a little strange to our German ear, but this will say very little in comparison to the worth of this God given, warm and noble voice. No basso of the present time fits into our opera ensemble to replace the dead Mr. Köhler as our last night's richly applauded guest.—Debut in Dresden in "The Magic Flute," Prof. Ludwig Hartmann, critic of Dresden Neuste Nachrichten, October 12, 1906.

On Sunday evening the "Merry Wives of Windsor" was given before a large audience which included His Majesty the King. The chief interest of the evening attached to the debut of the young American basso, Mr. Lankow, who was to be congratulated upon his phenomenal success despite the cumbersome weight of the costume necessary to emphasize the burly knight's rotundity. Mr. Lankow managed to throw himself thoroughly into the humor of the part and acted with all the assurance of an old hand. Of Mr. Lankow vocally, the audience had been led to expect much after hearing his Sarastro, and they were no whit disappointed. Mr. Lankow possesses a rich, mellow basso, which he uses to the best possible advantage. We look forward with pleasure to hearing him tomorrow as Hunding in "The Ring."—Dresden Daily, November 20, 1906.

The chief work played last night was the Brahms symphony in D major, and the novelty, the twenty year old "L'Enfant Prodigue" suite of Wormser. Max Mossel played the Saint-Saëns's violin concerto in B minor with the clarity and brilliancy he has shown on other occasions in the same work. The vocalist, Edward Lankow, a stranger to Birmingham, proved to have a voice to which the word phenomenal must be given. Its majesty and the ease with

which the singer controlled it created an impression as of an octave below the ordinary bass voice. Mr. Lankow sings again tonight. Mr. Ronald opened the concert with a most delightful performance of the "Midsummer Night's Dream" overture, and concluded it with a Slavonic dance of Dvorák.—London Daily Mail. (Advertisement.)

**Dr. Carl Recitals at "Old First."**

Dr. William C. Carl will begin his annual autumnal series of free organ recitals in the "Old First" Presbyterian Church, Fifth avenue and Twelfth street, New York, next Monday evening, November 11, at 8 o'clock. The recital will be given on four consecutive Monday evenings, and during the series Dr. Carl will present several of the novelties secured abroad last summer, together with new works recently written for and dedicated to him.

The soloists engaged are: November 11, Margaret Harrison, soprano, and Frank Ormsby, tenor; November 18, Adele Laeis Baldwin, contralto, and Edward Bromberg, baritone; November 25, Andrea Sarto, baritone, and Christian Kriens, the Dutch violinist; December 2, the Von Ende Violin Choir, directed by Herwegh von Ende.



Photo by Mishkin Studio, New York.

EDWARD LANKOW.

The recital of next Monday will be under the auspices of the American Guild of Organists. Following is the program:

Concerto for organ in A major .....Handel  
Overture. Allegro.  
Chanson Matinale, MS. (new) .....Walter F. Kramer  
(Dedicated to Dr. Carl.)  
Toccata in F .....J. S. Bach  
Air, Lo! here the gentle Lark .....Sir Henry Bishop  
Margaret Harrison.  
Sonata in G minor (new) .....René L. Becker  
(Dedicated to Dr. Carl.)  
Allegro. Dialogue. Scherzo. Prayer. Toccata.  
Air, Prize Song (Die Meistersinger) .....Wagner  
Frank Ormsby.  
Pastorale in A .....Guilmant  
Andante from Surprise Symphony .....Haydn

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Grand Chorus in C minor (new) .....James H. Rogers  
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**Ysaye, Godowsky, McCormack.**

The steamer Lorraine of the French Line and the Caronia of the Cunard Line, both due November 8 or 9, will bring a number of prominent artists.

Eugen Ysaye, on the French steamer, returns to America

accompanied by his wife; it is eight years since he was here. He is to open his tour under the auspices of the College Club of Jersey City at the Jersey City High School, Thursday evening, November 14. His first New York recital takes place at Carnegie Hall Tuesday afternoon, November 19.

Leopold Godowsky, who left America twelve years ago, comes back one of the most widely heralded pianists in Europe. Godowsky has lived in Berlin and Vienna since he left this country. He is to give his first New York recital at Carnegie Hall, Wednesday afternoon, November 27.

John McCormack, the Irish tenor, a passenger on the Caronia, has a long chain of concerts booked for him before Christmas. Sunday afternoon, November 17, McCormack sings for the first time with the New York Philharmonic Society at Carnegie Hall.

**Genée and Her Company Are Due.**

Adeline Genée, the famous dancer, will arrive in New York on the Kronprinz Wilhelm, November 6 or 7, to begin a long tour of America supported by her company of eight dancers and her own orchestra. Dates will be filled in Boston (Boston Opera House), in Montreal and Toronto, Canada, in Washington, D. C., and in Norfolk and Richmond, Va., before Mlle. Genée makes her first appearance in New York at the Metropolitan Opera House, Tuesday afternoon, December 3.

Her first production will include "La Camargo," a new ballet with the setting laid at the Royal Palace at Versailles in the reign of King Louis XV. The scenery will be sumptuous and the gowns that Genée is to bring into this country with her will surely excite the admiration of the world of fashion.

**Indianapolis Music.**

Glenn Frierwood, the well known vocal teacher, opened the first of the series of complimentary recitals given by the Aeolian Company, Friday evening, November 1. This popular baritone, as usual, made quite a hit with the large audience. Recitals by the Aeolian Company will be given each week on Tuesday afternoon and Friday evening during the season. The soloist for Tuesday afternoon, November 5, was Adamarie Rogers, soprano soloist of Second Presbyterian Church. Eva Jeffries, alto, will appear at the Friday evening, November 8, concert with Howard Marsh at the pianola-piano and Arthur Ruark at the Aeolian pipe organ. The leading artists of the city have been engaged as soloists for the other recitals in the series. S. E. MacGREGOR.

Braunschweig's eight symphony concerts will be led by Carl Hagel.

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## Publications and Reviews.

### NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

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Particular attention given to works of American composers and their products.

G. Schirmer, New York.

VARIOUS SONGS BY KURT SCHINDLER.

In one sense the paraphrase on four folksong themes as sung in the provinces of Novgorod and Voronezh is the most interesting of all the seven songs at present under consideration; for it is a Russian musician's treatment of Russian melodies and is therefore characteristically Slavonic. In the other songs Kurt Schindler has turned his attention to modern English and medieval Italian poets, successfully, it is true, but with a lessening of that strong Russian flavor which characterizes the "Lootchin-oushka," as the paraphrase of "The Birchen Taper" is called. The composer has allowed himself considerable freedom from the bondage of academic part writing in harmonizing these tunes. It would disconcert our musical predecessors to find consecutive octaves between the voice melody and the accompanying bass, as well as a few fifths. But of course the modern harmonic ear is ready for any effect and finds no trouble in reconciling the latest harmonic license with the naivete of a folksong.

The other songs, "Scorned Love," "The Lost Falcon," "The Fairest One of All the Stars," called "Three Sonnets of Medieval Italy," and the three English songs, "Early Spring," "Rondel," "Marian," are distinguished by the modernity of their harmony and their declamatory melody. The accompaniments are by no means easy to play, and it is evident that these works belong in the higher class of recital songs.

\*\*\*

"THE MESSIAH," oratorio by G. F. Handel, edited by T. Tertius Noble, revised according to Handel's original score by Max Spicker.

The publishers believed that a new edition of Handel's masterpiece was desirable and have therefore taken no little trouble to produce a work that is as near like the original score of the composer as it is possible to make it. Max Spicker, whose recent and sudden death came so soon upon the publication of this new edition, was entrusted with the difficult task of studying Handel's original score. He has apparently done his work very well indeed. The careful editing and clear type of this Schirmer edition of this first of all oratorios makes it of the greatest value to choral societies.

\*\*\*

"ST. FRANCIS OF ASSISI," an oratorio, in a prologue and two parts, on a poem by Gabriel Nigond, composed for soli and choruses of men, women and children, with orchestra. By Gabriel Pierné.

This present edition gives an English text by Claude Aveling, but not the original French of Nigond. The music has color and romance rather than power and breadth, and is picturesque rather than emotionally convincing. Gabriel Pierné is to be commended for being true to the idiom and characteristics of French music. He is, in fact, a representative French composer who does not flirt with the German muse or make free with the Russian masters. If a typical French oratorio is wanted, then we can strongly recommend Pierné's "St. Francis of Assisi." It is hardly necessary to add that the engraving and printing of this work is of that excellence we have long associated with the Schirmer editions.

\*\*\*

THE ORGAN WORKS OF J. S. BACH, in eight volumes. A critico-practical edition, with explanatory notes by C. M. Widor and Dr. Albert Schweitzer. Vol. II.

This present volume is a continuation of Vol. I, which was recently reviewed in these columns. It contains the preludes and fugues of the First Master period—eight smaller preludes and fugues, several toccatas and fugues, including the famous D minor, the popular G minor fugue and the beautiful pastoral in F.

Oliver Ditson, Boston.

RHYTHM AND ACTION WITH MUSIC FOR THE PIANO. For kindergartens and gymnasiums. Selected and edited by Katherine P. Norton.

This volume is of more than ordinary interest musically and cannot but prove of immense value to all who are responsible for the education of children.

Even if the short compositions in this volume are not used for gymnasium exercises they may still be of service for the young, as they are simple and have a plentiful supply of fingering indicated, which makes them useful teaching pieces.

\*\*\*

SELECTED PIANO COMPOSITIONS OF FRANZ SCHUBERT.

This volume of the Musicians' Library contains eight impromptus, six "Moment Musicales," several waltzes, the lovely A minor sonata, the great C major fantasia and a number of other works. It represents, in fact, the cream of Schubert's piano works. All the numbers are carefully edited and the engraving and printing of this volume are in accordance with the rest of this admirable Musicians' Library.

\*\*\*

Boosey & Co., New York and London.

"DENIS DARLIN." Song. Composed by Kingston Stewart.

The composer has caught the lilt of a genuine Irish folksong in this setting of Hubi-Newcombe's words. It is unaffected and simple and in addition is thoroughly vocal. This composer was for some time a pupil of Jean de Reszke and is therefore able to write for the voice in a manner agreeable to singers, which too few composers can do.

\*\*\*

"AS I RIDE." A setting of Robert Browning's poem. By Granville Bantock.

The composer of this song, who is one of the most brilliant of the latest school of English composers, has thoroughly entered into the zest and rush of Browning's galloping poem and produced a song of unusual character and distinction, but in which mere beauty of sound has little part.

\*\*\*

"BIRD OF LOVE DIVINE." Song. Composed by Haydn Wood to words by Kathleen Birch.

This is a typical English ballad in form and in manner, but an English ballad redeemed by a genuine melody and a musician's accompaniment. It is songs such as this which find their way to the homes where few of the elaborate art songs ever penetrate.

\*\*\*

"BILLY BOY." Song. By David Emmell to words by Ada Leonora Harris.

The childishness of this song can hardly appeal to concert singers in general, yet it would not surprise us if the latent pathos in the words made an appeal to many hearers when appropriately rendered by a sympathetic singer, preferably female.

\*\*\*

"LAD OF MINE." Song. By Robert Coningsby Clarke to words by Nancie B. Marsland.

The mazurka-like rhythm of this melody, which is to be played in a slow minuet tempo, has a great deal to do with the charm of this song. The harmonies are somewhat conventional and of the English ballad type. The grace and smoothness of the writing, however, save it from being commonplace.

\*\*\*

"COMRADES OF YESTERDAY." Song. Written by Fred E. Weatherly; composed by Stephen Adams.

Those who like the kind of song Stephen Adams writes will find plenty to interest them in this eight page song. This new work has much of the attractiveness that made "The Holy City" so extraordinarily popular.

\*\*\*

"O TENDER EYES." Song. Words by Alfred Hyatt; music by Charles Marshall.

This composer's melodic charm is again in evidence. It is the kind of melody that sings well. The accompaniment likewise is very satisfactory both to performer and hearer.

\*\*\*

B. Schott's Söhne, Mainz, London, Paris.

SONATA FOR VIOLIN AND PIANO, OP. 33. By A. Brune.

We were much impressed with the immense amount of labor the composer of this solid work of erudition must have spent over the contrapuntal writing in these fifty-five pages. He is not content to accompany a simple melody with a sweeping arpeggio, which, although however full it may sound, is nevertheless an easy accompaniment to write. On the contrary, the voices in his score are as detailed as the workmanship in a sonata by Bach. The spirit of the work, of course, is modern to a degree impossible to find in a Bach score. The harmonies, likewise, could only be written by a composer familiar with the products of the later half of the nineteenth century. In



addition to all this, we find conclusive evidence that the composer knows the nature of the two instruments for which he writes, and is more particularly at home with the complexities of modern piano writing. We must admit, however, that this sonata is not likely to find favor with amateurs. It is essentially the music of accomplished artists and will reveal its beauties only when it is well played. There will be no satisfaction in playing "at it," after the manner of half-trained students who amuse themselves with Beethoven's C minor and Grieg's F major violin and piano sonatas.

A. Brune, however, may console himself with the knowledge that he has produced a brilliant as well as solid, and melodious as well as contrapuntal, work of genuine merit which cannot but compel the admiration of all musicians who have the opportunity of studying its beauties.

## DETROIT MUSICAL NEWS;

DETROIT, Mich., October 30, 1912.

The musical season may be said to have been inaugurated, Tuesday evening, October 29, when Schumann-Heink gave a recital to an audience of over three thousand people, many of them standing throughout the long program. The great contralto was in radiant spirits and vocally she seems to have found the fountain of perpetual youth. She is one of the few people who can make Detroit forget its critical conservatism. Her program ranged from the noble Waltraute scene from the "Götterdämmerung" to "The Kerry Dance," and as she sounded the gamut of human emotion she swayed her audience by her every mood. Possibly the greatest contrast of the evening was when the tragic "Cry of Rachel" was followed by the "Kerry Dance," sung with a rhythmic lilt that was fascinating. In addition to her regular program, she sang in response to repeated recalls Nevin's "Rosary" and "Mavourneen," by Margaret Ruthven Lang. The sympathetic accompaniments of Katharine Hoffman and the fine piano playing of Edward Collins added much to the enjoyment of the evening. Altogether the concert was a brilliant opening for Manager DeVoe's Philharmonic Course.

\* \* \*

Monday afternoon the Affiliated Arts and Civic Societies of the city gave a reception to Madame Schumann-Heink at the Hotel Pontchartrain. Addresses of welcome were made by the officers of the various societies and the occasion proved to be an opportunity for the felicitous interchange of courtesies and demonstrated the love the city has, not only for the singer but for the woman.

\* \* \*

On the evening of October 14 Henri Ern, the new head of the violin department of the Detroit Conservatory, gave a recital at the First Unitarian Church. Mr. Ern is no stranger to Detroit, having lived here a number of years ago. He seemed to have lost none of his power to please, as he was recalled after several of his groups. Lois Caulk was the accompanist. The following was the program: Sonata, "Devil's Trill," Tartini (cadenza by Henri Ern); "Tambourine," Leclair; "La Complaisante," Ph. E. Bach; "Moise Fantasie" on G string, Paganini; rondino and espoir, Vieuxtemps; caprice, Ern; rigaudon, Raff-Lauterbach; minuet, Mozart; polonaise, in D, Wieniawski; concerto, in D, Paganini (cadenza by Henri Ern).

\* \* \*

Friday evening, October 25, Francis Mayhew, head of the piano department of the McDonald School of Music, gave a recital in the Young Women's Christian Association Hall. Mr. Mayhew came originally from England and has been in Detroit about a year, and in that time has made many warm friends and admirers. While possessing much of the reserve of the Englishman his interpretations are still temperamental enough to be interesting, and technical difficulties are surmounted with an ease that makes the listener wonder if there are any. He has an especial fondness for Brahms and the opening number of his program was in the sonata in F minor, op. 5. Other numbers were study in C minor, Chopin; romance, Brahms; preludes in F, A and C, study in E, Chopin; concert study, Schlozer; rhapsodie No. 13, Liszt; polonaise in A flat, Chopin.

\* \* \*

Thomas Farmer, baritone, of New York, visited friends and relatives here during the month. He sang with the choir of St. Paul's Cathedral, of which he was formerly a member. He sang as offertory solo, "O God Have Mercy," from "St. Paul." He has gained much in breadth and authority since he was heard here last.

JENNIE M. STODDARD.

## Zimbalist's New York Program.

Efrem Zimbalist has divided his program for his Carnegie Hall recital, Tuesday afternoon, November 12, into five parts. The Russian violinist will open with Vivaldi's concerto in A minor, following this with the Brahms sonata in D minor. Then will come works by Bach, Schumann, Cyril Scott and Hubay, and two compositions by Zimbalist himself.

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### Dufault Returns from Australia.

Paul Dufault, the popular tenor, has returned from his remarkable trip to Australia, New Zealand and Honolulu with the De Cisneros company. He had such success that he is considering an offer to return. This week he is spending at his father's home in Canada and on his return November 15 will begin his frequent concert appearances, accepting a limited number of pupils, coaching professionals and others in French diction (in which he has had notable success), etc. He found a list of preferred engagements on hand and expects the busiest season of his career of fifteen years in the metropolis. He makes a specialty of singing in concert, recital and oratorio, as heretofore. Offers to go into the operatic field do not appeal to him. He is planning his annual French and English recitals for December.

Press notices from the foregoing English provinces were all of the most enthusiastic nature, as may be seen from the appended:

In all that pertains to the vocal art, Paul Dufault is a consummate master.—Melbourne Age.

Paul Dufault is the finest concert tenor heard in this city. His voice is beautiful in quality, and his production and diction are perfect.—Sydney Sun.

Mr. Dufault made a sensational success with "Lend Me Your Aid."—Sydney Morning Herald.

The tenor created quite a sensation by his fine singing of "The Trum-eter," producing an effect of pathetic sweetness for the call "Home," and exhibiting fine volume of tone in his spirited close to the ballad.—Sydney Morning Herald.

Paul Dufault created an absolute sensation. Sydney and Melbourne critics, and last night's audience, hold that there has never been heard a more superb tenor organ in this Southern world.—Adelaide Register.

Paul Dufault displayed a tenor voice, faultless in its purity and perfect in the method of its production. In the thrilling music of "Invictus," "I am the Captain of My Soul," the tenor's success was sensational.—Sydney Bulletin.

After this group of delightful English ballads there occurred a riot of applause, which was only stilled when the tenor had sung three extras.—Evening News, Sydney.

"It's Maytime," caught the humor of the vast audience, and at the end there was the wildest enthusiasm for several minutes. After many recalls the tenor stilled the tempest of applause by a delightful rendering of "Because."—Sydney Sun.

Paul Dufault, the tenor, has a voice strong, pure and true. His production is easy and natural, with perfect command of gradations in which the use of the mezzo voice showed as clearly as the call of a silvery trumpet.—The Sydney Morning Herald.

Paul Dufault again won golden opinions as the finest tenor we have heard for a long time. His voice is round and sonorous, and lent itself equally well to the vigorous strains of Gounod's "Lend Me Your Aid" as to the tender grace of the three simple ballads.—Melbourne Argus.

Paul Dufault, perhaps, in one sense, was heard at his best in Harriet Ware's "Boat Song," a delicious little English ballad, with rippling accompaniment, in which the use of the tenor voice showed the perfect accomplishment of its possessor.—Sydney Morning Herald.

Tenor Paul Dufault remains on his dizzy height of academic perfection, tempered by the warm breath of a romantic temperament. Dufault sings with his brain. He created such an uproar on Saturday night that he had to stem the torrent of applause with a triple encore.—Sydney Bulletin.

Paul Dufault created a sensation. He is an artist of intellectual qualities, backed up by a strong musical temperament. His voice is a tenor of superb quality, sympathetic, resonant, and marked by ease of production. Mr. Dufault had the merit of bringing to a first hearing in Australia a remarkable song by the New York organist, Bruno Huhn, and entitled "Invictus."—Melbourne World.

The singing of Mr. Dufault was not only a pleasing feature, but was highly educational. His English diction emphatically demon-

strated that speech in song, properly cultivated, is indeed the highest form of elocution. . . . He combines the delivery of his words with an almost ideal legato scale.—Sydney Sun.

Paul Dufault, in his singing, is a model for the student. Absence of exaggeration in his style leaves his gradations of tone just at their true limit. "Sound an Alarm" was vociferously recalled.—Melbourne Age.

The tenor Dufault culminated in a great ovation at the end of his final song. He has a remarkably fine voice of extensive range, admirably produced, which he uses artistically. . . . The audience gave indisputable evidence of its appreciation. . . . A splendid climax was reached in Huhn's "Invictus"; vociferous applause followed this remarkable effort.—Auckland Star.

Paul Dufault, tenor of golden attributes, was welcomed with fine enthusiasm, that was quite justified. He has a lyric voice with a satin sheen in its texture, produced easily and evenly, with the dramatic touch. He is an admirable interpreter, and the electric sympathy in his voice at once completed a circuit with the audience.—Wellington Dominion.

He is the best tenor heard here in years, possessing a grand voice, used in an artistic method. . . . The singer roused his



IN THE PACIFIC OCEAN.

James Lieblich, Madame de Cisneros and Paul Dufault (reading from left to right) on their way to Australia via Honolulu.

hearers to quite an extraordinary degree of appreciation of his efforts.—Wellington Times.

A triumph was in store for Dufault; he was a revelation in ballads which gained new feeling under his skilful treatment. Not a program rustled, not a foot scraped, not a cough was heard as he sang in a voice so sweet that none wished to lose a shade of each silvery note. Dufault gripped his audience.—Honolulu Advertiser. (Advertisement.)

### Martin-Davenny Recital in Pittsburgh.

James Stephen Martin presented Mr. and Mrs. Hollis Edison Davenny, baritone and soprano, in recital at the Rittenhouse, in Pittsburgh, Pa., Monday evening, October 21. The program follows:

Duets—	
Oh, That We Two Were Maying.....	Henschel
The Passage Birds' Farewell.....	Hildach
Baritone—	
Aria, Hear Me, Ye Winds and Waves.....	Handel
Dedication.....	Franz
Ich groÙe nicht.....	Schumann
Song cycle for soprano, taken from Tennyson's Maud.....	Whelpley
Birds in the High Hall Garden.	
Catch Not My Breath (Recit).	
Go Not, Happy Day.	
I Have Led Her Home.	
Baritone—	
The Moon Drops Low.....	Cadman
Mammy's Song.....	Ware
The Mad Dog.....	Lehmann
Duet, Still wie die nacht.....	Goetze
Soprano—	
Nina.....	Pergolesi

La Columba (Tuscan folksong).....	Schindler
The Lass With the Delicate Air.....	Arne
Song cycle for baritone (Three Sea Songs).....	Haydn Wood
The Call.	
Ship o' Mine.	
The Sea Road.	
Soprano—	
My Laddie.....	Thayer
The Cuckoo.....	Lehmann
Will o' the Wisp.....	Spross

Duets—	
Is It the Wind of the Dawn?.....	Stanford
It Was a Lover and His Lass.....	German

The appended notes from the Pittsburgh daily papers indicate that the evening was a great artistic success:

A large crowd heard Mr. and Mrs. Hollis Edison Davenny, baritone and soprano, in a song recital in the Rittenhouse last evening. The program was one of the best and most artistically rendered programs ever presented. Mr. and Mrs. Davenny, in their individual church work as well as their concert work, have won themselves a place among the artists of this city.—Pittsburgh Post.

Mrs. Davenny's voice is one of remarkable sweetness and of great range, while Mr. Davenny sings with clearness of enunciation that well becomes his strong, rich voice. The duets given afforded opportunity for favorable comparisons, and these numbers met with much applause. Jessie Miller was the accompanist.—Pittsburgh Dispatch.

Mr. and Mrs. Hollis Edison Davenny, baritone and soprano, appeared in a song recital at the Rittenhouse last night before a large and appreciative audience. Mr. Davenny has the happy faculty of making his hearers understand everything he sings, while Mrs. Davenny has a well rounded voice, pleasing expression and a splendid range. One of the best of Mr. Davenny's offerings was "The Mad Dog" by Liza Lehmann. In this he is afforded every opportunity to show his skill as a singer. Cadman's "The Moon Drops Low," Harriet Ware's "Mammy's Song" and Haydn's cycle of three seasons were sung admirably. Mrs. Davenny sang with tenderness and expression such offerings as Thayer's "My Laddie," Spross' "Will o' the Wisp," Schindler's "La Columba" and others. Jessie Miller was the accompanist.—Pittsburgh Chronicle-Telegraph. (Advertisement.)

### Friedberg Sunday Afternoon Concerts.

Manager Annie Friedberg's unique Sunday afternoon popular concerts at the Irving Place Theater, New York, draw increasingly larger audiences; that devoted to Hungarian music, with Dora de Phillippe, soprano, Herman Menth, pianist, and the Vienna Quartet, having large numbers in attendance, boxes being occupied by Mrs. Collier, Mrs. Hoeck, some well known conductors and professional musicians.

Madame de Phillippe, well known as a leading American "Madama Butterfly" (Savage Company), had to come out half a dozen times after her brilliantly sung "Magyar" aria by Erkel Ferencz. She was a great success and well deserved her warm reception and recalls. Herma Menth, pianist of pleasing personality, played a Liszt rhapsodie with much aplomb, followed by an encore. Herman Spielter played accompaniments as only a finished musician is able to play them. The Vienna Quartet consists of L. Schonberger, O. Johansson, O. Krist and A. Fink, and they play with fine gusto, an ensemble attainable only with much rehearsal.

The concert of November 3 had a Bohemian program, in which the soloists, themselves Bohemians, interpreted Bohemian music exclusively. Marguerite Volavy, pianist; Josephine Burian, soprano; Alois Trnka, violinist; Bedrich Vaska, cellist, and Karl Leitner, accompanist, formed the company of artists. Miss Burian received an encore following her aria from "The Kiss," by Smetana. Miss Volavy was encored for her brilliant playing. Miss Burian received beautiful flowers after her singing of Proch's "Variations," and violinist Trnka was encored. These facts do not convey the impression of the warm reception given the artists; it was a most enjoyable matinee and must have pleased Miss Friedberg greatly.

Emil Sauer was the soloist of the second Hamburg Philharmonic concert, under Siegmund von Hausegger. The pianist played Chopin's E minor concerto.

Von Hausegger's "Nature" symphony is to be heard this season at Vienna, Munich, Berlin, Essen, Stuttgart, Frankfurt, Dresden, etc.

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## PITTSBURGH MUSIC.

PITTSBURGH, Pa., November 1, 1912.

The Art Society introduced its fortieth season, Friday evening, October 25, in Carnegie Hall, presenting on this occasion the Barrere Ensemble. As no opportunity has ever been given to hear this form of chamber music heretofore, a large and interested audience attended. The ensemble consists of George Barrere, flute; Bruno Labate and Edward Raho, oboes; Toni Sarti and Frederick van Amburgh, clarinets; Josef Franzel and Frederick Dultgon, horns, and Ugo Savolini and Emile Barbot, bassoons. Mr. van Amburgh will be remembered as the first clarinet of the Pittsburgh Orchestra under Emile Pauer.

A large and most fashionable audience attended the first of the brilliant recital series arranged by Manager Roman Heyn for the Hotel Schenley. Louise Homer was the artist on this occasion, assisted by Mrs. Edwin H. Lapham, pianist, who, in addition to her accompaniments, appeared in a group of solo numbers. Madame Homer was in excellent voice, and was enthusiastically received, being compelled to respond to many encores. She also received many flowers as tokens of appreciation. Mrs. Lapham played the accompaniments in a musicianly manner and created an excellent impression in her solo numbers. The second recital of the series will be given by Alma Gluck, soprano, Friday evening, December 6.

Madame Schumann-Heink will sing in Soldiers' Memorial Hall next Monday evening, November 4, in a concert given under the auspices of the Ladies' Association for the benefit of the Homeopathic Hospital. A large crowd is assured, as this great singer is a prime favorite in this city.

Thursday evening, in Carnegie Hall, a recital will be given by Rebecca Davidson, a young pianist, who has received recognition in many foreign cities. Miss Davidson will be remembered by many as the little artist pupil who left Pittsburgh five years ago to study under the great Godowsky. That she has gone through all the trials and discouragements known to all ambitious musicians, and that she has withstood all tests and overcome all obstacles is evidenced by the one fact that she is a graduate of the Vienna Meisterschule, where many are called, but few chosen. It has been stated that she is the equal of any woman on the concert stage, and if this be true may it be hoped that she will be first welcomed in her home city—Pittsburgh.

Sue Harvard, soprano soloist at Christ M. E. Church, will fill important engagements in New York and Philadelphia shortly, and will give a recital of the songs of T. Carl Whitmer of this city. Miss Harvard's bookings include many other appearances in Pittsburgh and vicinity.

The first of Mr. and Mrs. James Stephen Martin's Saturday afternoon musicals will be given November 2. The program will be presented by Anna Laura Johnson and Miss Stevenson, sopranos; Gertrude Heaps and Mrs. J. H. Wilson, contraltos, and Thomas Morris, Jr., baritone. Selmar Jansen, pianist, will also appear on the program. The accompanists will be Blanche Sanders Walker and Laura Daphne Hawley.

## Mabel Beddoe in Concert.

Mabel Beddoe, the young Canadian contralto, has been engaged by the New York Haarlem Philharmonic Society for Thursday morning, December 19. This organization has become very successful and many well known artists are appearing under its auspices. Miss Beddoe has just returned from a brief Western tour with Bruno Huhn's Persian Cycle Quartet, singing the contralto role in "The Divan."

## Sunday Concerts at the Belasco Theater.

Haensel & Jones announce two concerts by Isabel Hauser, pianist, and the Saslavsky String Quartet at the Belasco Theater, New York, Sunday evenings, December 8 and February 8.

## Yvonne de Treville Admired by Canadians.

Yvonne de Treville, the soprano, whose singing at the recent Toronto Music Festival was a delightful feature of one of the concerts, was so much admired by the Canadians that many expressed a wish to hear her soon again. The following opinion from the Toronto Saturday Night goes into detail over De Treville's brilliant vocalization in singing the "Bell Song" from "Lakme" and the Proch "Air and Variations":

A newcomer, who has assuredly not made her last visit to this city, was Yvonne de Treville, who had just returned to her native continent after several seasons of triumphs as a coloratura singer in her native land. It is probable that no woman ever born has been endowed with a more fresh and bird-like voice, or with a more smooth and spontaneous utterance in the most difficult feats

of pure vocalization. The almost incredible ease with which she essays the highest vocal flights of which the human voice is capable. Nor are there any gaps in this voice; there are no jumps or disguised weak spots to skim over as she soars up the scale. Her voice is not a heavy one, but so exquisite in its silvery timbre, so silken in quality and so amazing in its truth to pitch and flexibility that it is no wonder that she created a furore in such a number as the "Bell Song" from Delibes' "Lakme." This is a work which abounds in



YVONNE DE TREVILLE.

the most unusual and difficult scale passages and rises at one point to high D flat. Moreover, it demands the most rapid and rippling trilling and tests the soprano voice in every conceivable way. Yet from the opening cadenza to the last exalted note it all seemed as child's play for Yvonne de Treville. Equally brilliant and remarkable was the rendering of Proch's air and variations, which also abounds in pitfalls for the vocalist.

## Luella Chilson-Ohrman's Tour.

Luella Chilson-Ohrman, the well known Chicago soprano, has just returned from successful appearances with the Minneapolis Symphony Orchestra, the Schubert Club of St. Paul and at Winona, Minn. Caryl B. Storrs said in the Minneapolis Tribune:

The assisting soloist was Luella Chilson-Ohrman, the Chicago soprano who has been engaged as one of the soloists with the or-

chestra on its concert and festival tour next spring. Miss Ohrman's voice is an organ of great brilliance and fluency, sweeter and richer in its middle register than elsewhere, but always pleasing. Her concert manner strikes just the right medium between that of recital and of opera and she sings with sincerity and style. After her first number, the "Depuis le jour" from Charpentier's "Louise," she sang the Massenet gavotte, and after the second, "Caro Nome," from Verdi's "Rigoletto," she gave the waltz song from Gounod's "Romeo and Juliet." The audience was loth to allow her to retire at all.

J. McClure Bellows, in the St. Paul Pioneer Press, gave the following opinion:

The Schubert Club began its season yesterday afternoon with a song recital by Madame Chilson-Ohrman, soprano soloist of Chicago, at Junior Pioneer Hall. Numerous accounts of Madame Chilson-Ohrman's appearances with prominent orchestras, and at important festivals, preceded her debut here. She was greeted yesterday by a large audience, which frequently demonstrated its appreciation with long and hearty applause.

Madame Chilson-Ohrman was gracious with encores. Her program consisted of two early Italian songs by Benoncini and Veracini, the "Caro Nome," from Verdi's "Rigoletto," and songs by Reger, Meyer, Liszt and Spross. McDowell, Branscombe, the waltz song from Gounod's "Romeo and Juliet," and Cadman's Japanese cycle, "Sayonara," sung in costume.

Madame Chilson-Ohrman has a lyric voice of beautiful quality and excellent range, which she uses with unforced effect and admirable style. Her enunciation is distinct, unexaggerated by affectations of accent or manner, while her personality is correspondingly simple and sincere. Her coloratura and bravura work, as shown in the Verdi and Gounod numbers, is of a high order, and plainly displays excellent training. It is limpid, free and even throughout.

The "Caro Nome," with its delicate and rich melody, its brilliancy of bravura, its infinite demands, calling for rare range and flexibility, was by far the best thing by Madame Ohrman. The "Romeo and Juliet" waltz, an aria of charming, though difficult grace, also was brilliantly done. The two old Italian songs, the impish "Will o' the Wisp," by Spross, and the Meyer, Branscombe and Reger songs, received and deserved much applause.

## The Winona Independent musical critic's views follow:

Luella Chilson-Ohrman met with instant favor because of a winning personality and a voice of rare charm.

Mrs. Ohrman's voice is a lyric soprano of great beauty, which she uses with singular grace and ease.

The selection from "Rigoletto" displayed her power as an artist, and the celebrated "Caro Nome" was never more delightfully rendered.

"Des Kindes Gebet," by Max Reger, and "Waltz Song" from "Romeo and Juliet" were given a decidedly individual interpretation, possessing a quality seldom heard in a song recital.

By request Mrs. Ohrman sang "The Last Rose of Summer," playing her own accompaniment, thereby giving to the song that intimate atmosphere necessary in songs of this character. (Advertisement.)

## John Thompson to Give a Recital.

John Thompson, a young American pianist, will make his first New York appearance in a recital at Aeolian Hall on the afternoon of November 20.

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## Reinhold von Warlich, a Singer with Ideals.

Reinhold von Warlich, born in Russia of aristocratic German parents, a resident of Paris, a singer of high ideals and a highly accomplished and manly man of the world, is back in America for another tour. Mr. von Warlich returned last Thursday on the steamer Oceanic and will make his first appearance in New York at the musicale which the Haarlem Philharmonic Society gives at the Waldorf-Astoria, Thursday, November 21. In January, Mr. von Warlich sings with the New York Philharmonic Society at Carnegie Hall. Before the Christmas holidays he will tour the West, and a fortnight, including the holiday week, will be passed in Ottawa, which he has visited frequently since the Connaughts went there to represent Mother England. The singer is the friend of these royal and yet democratic personages and is usually their guest while making a sojourn in Canada.

Mr. von Warlich, when asked about his plans, told a representative of THE MUSICAL COURIER that he would tour under Loudon Charlton's management; that the contract with the New York manager was signed in Paris and that he is well pleased with it.

The singer will make a feature this season of the sixteenth and seventeenth century songs, those which have been entitled "Elizabethan Love Songs." Mr. von Warlich said that he used the version of these songs transcribed by Frederick Keel, the scholar, who had done his own copying from manuscripts in the British Museum. He will sing a group of these songs at the Haarlem Philharmonic concert this month, together with some dramatic ballads (two by Loewe), and then close with the "Dichterliebe" cycle by Schumann.

Mr. von Warlich has made a specialty of the old English songs in England, as he also was one of the first singers to present in that country the complete "Muller" lieder and "Winterreise" cycles by Schubert.

At the Philharmonic concerts in Carnegie Hall Mr. von Warlich will sing a Bach cantata with string orchestra and oboe. The singer has made a deep study of Bach and was a soloist, shortly before sailing for America, at the Bach festival held near Bonn on the Rhine. For this appearance Mr. von Warlich included the "Geisterliche" lieder and two cantatas.

Another plan which Mr. von Warlich has outlined for this season is to give some cycles of "Life," in which he sings lieder depicting the seven ages of man. All the aims of this scholarly lyric artist are on the loftiest plane. His public is growing, too, and that shows that Americans are eager to hear programs that do not follow the conventional paths.

Mr. von Warlich's voice is a noble basso cantante and no matter what he sings he discloses the measure of the

higher musical intelligence and musicianship. The singer's father is court musician to the Czar of Russia; in fact, nothing is done at the palace in St. Petersburg unless sanctioned by the elder Herr von Warlich.

Like all men who think right and who possess well balanced physical and mental qualities, Reinhold von Warlich is a lover of healthful sports; fishing is one of his great



REINHOLD VON WARLICH.

delights. As a youth of eighteen, when he visited America for the first time, he spent six months in the wilds of Canada with the Indians, fishing and hunting.

Von Warlich knows America as well as Europe; he has crossed the Atlantic fourteen times, and speaks English with the carefully modulated tones and accent of a high bred Englishman. Having spent two years in Florence, Italy, he also speaks Italian with Tuscan purity, as well as German and French.

### BUFFALO CONCERTS.

Bell Phone, N. 1445 J.  
819 Richmond Avenue,  
BUFFALO, N. Y., November 1, 1912.

Alma Gluck and Pasquale Amato delighted a large audience last Tuesday, when they appeared in concert at the Elmwood Music Hall. Miss Gluck's lovely voice in combination with her beauty and magnetic presence aroused unbounded admiration. She sang with ease and simplicity, displaying artistic intelligence and dramatic warmth. Mr. Amato was equally pleasing. He possesses a beautiful voice of wide range and exquisite quality, and proved his versatility by the varied character of his selections. His clean-cut rapidity of execution in the aria from "The Barber of Seville" was truly marvelous.

\*\*\*

Sousa and his Band are scheduled for a concert at the Convention Hall on Broadway, Wednesday afternoon and evening, November 6. Of the eighteen numbers on the program twelve will be new to Buffalo, two of which are "The Federal" and "Tales of a Traveler," both recent compositions. The soloists will be Virginia Root, soprano; Nicolene Zedeler, violinist, and Herbert L. Clarke, cornetist.

\*\*\*

The Flonzaley Quartet will be heard here in January under the joint auspices of the Twentieth Century Club and the Chromatic Club. The artists' recital series of last year proved so successful that a similar series has been planned for this season. Elena Gerhardt will sing in February, and in March Tina Lerner will give a piano recital. In December Madame Blaauw will have charge of an afternoon chamber music program, and there will be another artist recital some afternoon in March. In February the Fortnightly Club of Cleveland, Ohio, will give an exchange program. On account of a long waiting list, the membership of the club has been enlarged.

\*\*\*

Arthur J. Abbott, director of music in the public schools, gave a brief talk upon public school music before the Buffalo Society of Musicians at the home of Mrs. G. B. Rathbon in Lexington avenue. Every alternate meeting of

the club will be informal in character, the greater part of the evening to be devoted to a social time.

\*\*\*

Ethel Leginska, the young English pianist, gave a delightful recital at the home of Mr. and Mrs. Walter H. Schoellkopf in Delaware avenue last Wednesday evening. Miss Leginska is a pianist of rare ability. She played with a lovely singing tone and again with a dash and brilliancy that were electrifying, supplemented, as they were, by a splendid technical assurance. Miss Leginska shows the promise of a brilliant future.

\*\*\*

Katherine Kronenberg was the soloist at the reception of the High School Teachers' section of the Women Teachers' Association last Tuesday evening. Miss Kronenberg's beautiful voice and her excellent use of it won hearty admiration.

\*\*\*

Mrs. Charles A. Storck, soprano, was engaged to give a private recital on October 26 at the home of Mrs. Carlton Chase in Syracuse. Mrs. Storck's beautiful voice is in much demand, and she has a busy season before her. On November 2 she will sing with Herman E. Schultz's new orchestra at the New Theater, Niagara Falls.

\*\*\*

The MacDowell Quartet, comprised of the Messrs. Watkins, Clark, Barnes and Gahwe, has been engaged as a special feature for the Shriners' ladies' night at Convention Hall on November 13.

\*\*\*

Mrs. Alfred Jury will sing at the annual banquet of the Canadian Club of New York City, which will be held at the Hotel Astor early in November. Mrs. Jury is in New York studying vocal art and methods of teaching.

\*\*\*

At the last meeting of the Rubinstein Club, Mrs. Hazel Dickman-Weill, contralto, gave much pleasure by her beautiful singing.

CORA JULIA TAYLOR.

### Popular Severn Suite.

Edmund Severn's suite, "From Old New England," for violin and piano, which was introduced last spring by Maximilian Pilzer at Carnegie Hall, New York, and made a most excellent impression, is on the program for the meeting of the Tonkünstler Society on November 12, at Memorial Hall, Brooklyn, N. Y. The suite will also be featured in the various concerts by the Brooklyn Institute. It is a novelty which is steadily growing in popularity, inasmuch as it is pleasing music for the listener and delightful work for the performer.

"That man is not a very good logician, but he is a most impressive talker." "Yes," replied Senator Sorghum; "he is what the musicians refer to as a performer with more temperament than technic."—Washington Star.

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# CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,  
Cincinnati, Ohio, November 2, 1912.

The important event of the past week, at least to those interested in musical matters, was the arrival of Dr. Ernst Kunwald, the new conductor of the Cincinnati Symphony Orchestra, and Mrs. Kunwald, who, before her marriage, was Lena Rucker, an opera singer well known abroad. Speaking of his new field of work in Cincinnati, Dr. Kunwald said: "I expect to enjoy my stay here very much. I have selected some few novelties to be performed this season, but for the major portion of the programs I shall adhere to the classics." Among the novelties spoken of by Dr. Kunwald are the first symphony of Mahler, Strauss' "Symphonica Domestica," a work of Enesco, the violinist, a suite by Dohnanyi, and a composition by Gernshein. Also the Cincinnati public will hear for the first time an unfamiliar concerto by Handel, Dr. Kunwald improvising at the piano. Rehearsals of the orchestra begin November 10 and the first pair of concerts will be held on November 15 and 16.

A musical event of special distinction was the Brahms evening given at the Cincinnati Conservatory of Music last Wednesday, when the participating artists were Theodor Bohlmann, pianist; Bernard Sturm, violinist; Max Schulz, viola; Julius Sturm, cellist. These names have long connoted authoritative, masterly presentations of the great ensemble works and they have introduced to Cincinnati many now famous works. The program opened with the G major sonata, op. 78, for piano and violin, which the Messrs. Bohlmann and Bernard Sturm gave with a oneness of intent and superior artistry altogether inspiring. Mr. Bohlmann was the usual splendid support and guiding spirit at the piano, Bernard Sturm's artistic appreciation, his beautiful tonal quality and high plane of musicianship forming a complement which made for rare completeness. In the quartet, op. 25, G minor, the Messrs. Bohlmann and Sturm were joined by Max Schulz, viola, and Julius Sturm, cello, both of the Symphony Orchestra. All were in excellent form and gave this beautiful work a reading fully worthy of its reputation as one of the finest quartets in all ensemble literature. This was rendered the more possible since the distinguished participants have long since become imbued with a special reverence for the genius of the composer and have for many years been profound Brahms scholars. Much regret was felt by the audience that John A. Hoffmann, who was to have given a group of Brahms lieder, was prevented by a stubborn attack of laryngitis. A representative audience filled the Conservatory Hall and all available space in the adjacent corridors was deeply moved and greeted the artists with overwhelming applause.

The first rehearsal of Mozart's "Marriage of Figaro" was held at the College of Music Wednesday evening. The membership in the Springer Opera Club is considerably increased and contains a number of splendid young singers who are ambitious to become professionals, and are thus taking advantage of the opportunity which the institution has provided for the production of grand opera in English. The interest and enthusiasm shown in the first rehearsal as well as the excellence of voice material were very satisfactory to the director of the rehearsals, Romeo Gorno. The Mozart work is well known and appears to have been a popular selection. The date of the performance will be some time about the middle of December and will be given under the musical direction of Albino Gorno and the stage direction of Joseph O'Meara.

Edwin Ideler, violinist, a pupil of Pier Adolfo Tirindelli, and Walter Chapman, pianist, a pupil of Theodor Bohlmann, gave a concert at the Cincinnati Conservatory of Music Monday evening of last week. The program consisted of a sonata for violin and piano played by both of these talented young men, and a group of solo numbers for each in which both distinguished themselves to an unusual degree. Mr. Chapman's interpretations of a group of Chopin numbers were given with a fine appreciation and delicacy. Since his last public appearance Mr. Chapman has gained very appreciably in brilliancy and sympathy in his interpretations. In conjunction with Mr. Ideler he played the Paderewski sonata with excellent understanding, ably supplementing the brilliancy of the violin tone and the character of the composition. Mr. Ideler is regarded as one possessing more than usual talent and has for several years been a member of the Cincinnati Symphony Orchestra. His superb technic and a fine musical taste made nothing of the difficulties of Tartini's "Devil's Trill." Mr. Ideler's bow arm is that of a coming master of his instrument, his phrasing is clear and mu-

sicianly, his fine discrimination, assured poise and artistic restraint all indicative of the attributes which make up the artist. His accompaniments for the solo numbers were admirably played by Harold Morris, himself a talented pianist and composer, and one whose happy facility of invention has secured for him the interest of his professors. Among the several numbers on the program which particularly attracted attention were three by Mr. Tirindelli, dedicated to his pupil, Mr. Ideler, composed with consummate ability and played with a sympathy and understanding which they deserved.

The first concert of the season by the ladies' chorus and the students' orchestra of the College of Music, which is scheduled for November 19, will present a very interesting program. Under the direction of Johannes Miersch the orchestra is acquainting itself with the last movement from Beethoven's second symphony, and "A Calm Sea and Happy Voyage" overture by Mendelssohn, besides being prepared to furnish the difficult accompaniments to the solo numbers. The chorus will sing Schubert's "Glory to the God Almighty" and "The Omnipotence" by Schubert-Saar, under the direction of Louis Victor Saar. The solo numbers will be found to be decidedly attractive to music lovers, including as they do the Preludium from the "Meistersinger" and the concerto in A flat for piano and orchestra by Arensky.

Edgar Stillman Kelley has just received an invitation from Prof. George C. Gow, president of the Music Teachers' National Association, to address that body at the annual meeting, January 2, at Vassar College, where Professor Gow is active. It is proposed that a conference be devoted to "The Training of a Composer," in which leading theorists and composers of this country take part, discussing the difference between American and European methods.

The annual series of lectures on "The History of Music" began at the College of Music, October 30. Mr. Gantvoort spoke on "Ancient and Primitive Music." The lectures will be held every Wednesday at 1:30.

Mrs. Eugene Buss was the soloist at the second meeting of the Wyoming Music Club this week, receiving many compliments for the progress she has made under Tor Van Pyk. Mrs. Buss' really beautiful contralto voice was displayed to good advantage in Tosti's "Goodby."

JESSIE PARTLOW TYREE.

## Baernstein-Regneas Tells How to Do It.

That a vocal instructor should be thoroughly acquainted with his art is a recognized fact, and yet how few who essay to teach are really qualified to do it. Other professions demand that the practitioner have a diploma and a license. Why, then, should the prospective student not insist that the teacher he chooses be one who has demonstrated his mastery of the art of song? When we know of a teacher who ranks with the best vocal artists of today or of yesterday and who has shown by the results of his teaching that he possesses that rare gift of imparting the knowledge by means of which he has won distinction, then can the student place himself in such hands with safety.

But another side of the question presents itself. A certain individual, being perplexed regarding a matter of vital importance, decided that the best thing to do was to consult an authority. He sought out Baernstein-Regneas, of New York, and after having been admitted into his studio, asked: "Why is it that so many fine voices and good singers do not attain that position in the art world which they had hoped for? You have any number of busy artists among your pupils. How do you go about placing them?"

With a smile, Mr. Baernstein-Regneas replied: "Yes, they are pleased, my dear fellow. It would take a very long time indeed to go into the details of how it comes about. I will tell you this one important thing, however, that I never have anyone apply for a position for which he or she is not suited by voice, temperament and physique. I never send them 'half-cocked.' There is room for talent of all natures, and I find that the managers are as eager to get artists suitable to the parts as the artists are keen to get what the managers have to offer."

"There comes a time in the development of the singer when public appearances are absolutely necessary for the best progress, for he cannot know himself just where he stands until he tries himself in front of the public. Only last night I was asked by a leading booking agent if I wished the artists from my studio, whom he had recently

heard, to be booked in or near New York so that they might continue their studies.

"Certainly not," I replied. "The first thing is to book them, no matter where it might be. At the close of the season they can continue their work with me, and I warrant you they will have made vast strides through having put into practical use the many things taught in this studio. It is one of the greatest satisfactions I have to note the great strides in the progress of those away from the studio. They carry the principles with them which they make a part of them, and so work out their own salvation. Of course, it must be remembered that I say 'when the time is ripe,' for too little knowledge of the vocal art when entering public life is disastrous, and through it beautiful voices die young. The good vocalists you have in mind may lack some tiny but essential thing of which they never have been made aware, or perhaps they don't know how to go about it. It is a pity, for there is surely room for all good artists. The great plan of the universe has omitted no one. Of this I can assure you: No good singer, who can well do the work in that particular sphere for which he or she is suited, need go very long without being placed."

## CHICAGO SUNDAY CONCERTS.

CHICAGO, Ill., November 3, 1912.

Mischa Elman appeared this afternoon at the Studebaker Theater under the management of F. Wight Neumann. The spacious theater was overcrowded and though chairs were occupied five rows deep on the stage and others placed in the foyer and on the stairway leading to the first balcony, many were turned away and for the return of Elman on New Year's afternoon Orchestra Hall has already been secured.

The young wizard of the violin was given a rousing welcome after his two years' absence, and at the conclusion of each number he received ovations such as are bestowed upon Elman whenever he appears. Encores were numerous throughout the program, which follows:

Sonata, F major .....	Beethoven
Concerto, F sharp minor .....	Ernst
Allegro moderato .....	
Sonata, D major .....	Handel
Nocturne, op. 27 .....	Chopin-Wilhelmj
Waltz .....	Hummel-Burmeister
Love Song .....	Sammartini-Elman
Hungarian Dance .....	Brahms-Joachim
I Palpit .....	Paganini

At the Auditorium this afternoon another large audience heard "Elijah" presented by the Apollo Club, assisted by Arthur Middleton, basso; Reed Miller, tenor; Luella Chilson-Ohrman, soprano; Nevada van der Veer, contralto; Arthur Dunham, organist, and the Theodore Thomas Orchestra, under the direction of Harrison M. Wild, conductor of the Apollos. Arthur Middleton, substituted on twenty-four hours' notice on account of the non-arrival in this country of Mr. Whitehill. The Wolfsohn Musical Bureau wired the business manager of the Apollo Club the following, which was inserted as a slip in the regular program:

Because of withdrawal at the last moment of "Lusitania" from sailing schedule and substituting "Laconia," which, owing to bad weather, is arriving late, Whitehill is unable to arrive in time to sing "Elijah" performance Sunday. Regret the disappointment caused you, but it is unavoidable. Whitehill sang Bristol (England) Festival last week, and arranged his sailing from Liverpool to have brought him to Chicago in plenty of time had this withdrawal not taken place.

WOLFSONH MUSICAL BUREAU,  
November 2, 1912.  
New York, N. Y.

Though many were disappointed in Mr. Whitehill's non-appearance, Mr. Middleton, the noted Chicago basso, was a wise choice as substitute. Endowed by nature with a voice, rich, velvety, mellow and large, Mr. Middleton is the Elijah par excellence. He sang himself into the hearts of his audience, and his success was complete. Another Chicagoan, Luella Chilson-Ohrman, covered herself with glory by a remarkably good rendition of "Hear Ye Israel." Madame Ohrman's voice is clear and pure, has taken on volume, is brilliant in the high register, and above all she has been well schooled. Reed Miller, one of the most popular concert tenors appearing in Chicago, was in superb form, and the plaudits won by him were the result of remarkably good readings and tonal beauty. Nevada van der Veer shared in the superb ensemble and she sang admirably the music allotted her. The chorus, which, as always, had been guided through many lengthy rehearsals by Mr. Wild, responded to his every command and the results obtained in fortes and pianissimos were exquisite, while the attacks were precise and the ensemble admirable. The Thomas Orchestra played worthy accompaniments. A word of praise as ever is due Carl D. Kinsey, the energetic business manager, who in more than one way is responsible for the auspicious opening of the 1912-1913 season for the Chicago Apollo Club.

The Socialists who tried to talk above brass bands, trip hammers and steam whistles must be preparing for a joint debate with the Bull Moose.—New York Evening Sun.

# CHICAGO

CHICAGO, Ill., November 2, 1912.

The Theodore Thomas Orchestra program, given in Orchestra Hall Friday afternoon and Saturday evening, November 1 and 2, Frederick A. Stock conducting, was as follows: Dvorak's "Dramatic Overture," Brahms' C minor symphony, Glazounow's "Fantasie Finnoise," a symphonic sketch by Mr. Stock, and Liszt's "Mephisto" waltz.

Rose Lutiger Cannon, contralto, will fill the following dates next week: November 5, Marshalltown, Ia.; November 6, Newton, Ia., and November 7, Waterloo, Ia.

Marie Rappold was heard at the Studebaker Theater last Sunday afternoon, October 27, in the following program:

Im Mai .....	Schumann
Der Nussbaum .....	Schumann
Die Lotus Blume .....	Schumann
Frühlingsnacht .....	Schumann
Clärchen's Lied .....	Schubert
Sah ein Knab' ein Röslein Steh'n .....	Schubert
Es blinkt der Thau .....	Rubinstein
Ein Traum .....	Grieg
Als die alte Mutter .....	Dvorak
Chere Nuit .....	Bachet
Nur wer die Sehnsucht kennt .....	Tschaikowsky
Vissi d'arte (Tosca) .....	Puccini
Jean .....	Charles Gilbert Spross
A Question .....	Lola Carrier Werrell
Call Me No More .....	Charles Wakefield Cadman

(Written for and dedicated to Madame Rappold.)  
An Open Secret .....

Madame Rappold's exquisite taste in program making shows her to be a deep student, as certainly one of the most difficult tasks of a lieder singer is to know how to arrange a program and to make it an interesting one. In this instance it was all that could be desired. The numbers were well chosen and the contrasts were sufficient for the brilliant soprano to disclose her versatility. Much has been written about Madame Rappold's work, yet in Chicago she was, up to the time of this recital, better known as a grand opera prima donna—member of the Metropolitan Opera Company—than as a concert giver. Judging from the emphatic and deserved success she will come back annually to us and will afford great joy to concertgoers. Madame Rappold is not only the possessor of a rich soprano voice, but she knows how to use her organ to best advantage. Her readings are correct, yet original, and her interpretation of the text is clear and interesting. Practically unknown by music lovers who frequent the Studebaker on Sunday afternoon, Madame

Rappold drew a large audience, and next year a sold out house will no doubt be registered when she appears here again. To use a phrase common in the profession, "she made good," and even though her English group was not made up of the best American compositions, with the exception of the number "Call Me No More," by Charles Wakefield Cadman, she scored heavily and throughout the afternoon she was granted ovation after ovation and was compelled to add many numbers to her printed program. The aria from "Tosca" was admirably rendered, and won for the recitalist vociferous applause. Madame Rappold was superbly accompanied at the piano by Harold Osborn Smith.

At the Auditorium Theater Sousa and his Band repeated their former success on Sunday afternoon, October 27.

A benefit concert, under the auspices of the West Circle Woman's Society of Ravenswood Congregational Church,



MRS. THEODORE WORCESTER.

by Justine Wegener, assisted by artist students of the Bush Temple Conservatory, will take place Friday evening, November 8, at the Ravenswood Congregational Church. The Ladies' Aid Society will give a musical program on Thursday evening, November 14. The program will be furnished by artist pupils of the Bush Temple Conservatory and also the Bush Temple Ladies' Chorus, conducted by Justine Wegener.

The president's reception of the Amateur Musical Club will be held in the Assembly Room, Fine Arts Building, Monday, November 4, at 2.30 p. m. George P. Upton, Frederic Root, Glenn Dillard Gunn and Felix Borowski will speak upon the "Musical Outlook of Chicago." Musical numbers will be furnished by Mrs. Harry Lee Williams and Carolyn Cone.

Tuesday evening, October 29, at Aurora, Ill., Mrs. Theodore Worcester, the well known pianist, appeared in her home town as soloist with the Theodore Thomas Orchestra. The affair was in every way successful, the large auditorium being completely sold out to the fashionable

residents of the beautiful Chicago suburb. Mrs. Worcester has long been recognized as one of the foremost exponents of the piano in the Middle West. On this occasion she was recalled to the stage many times by the enthusiastic audience.

Sibyl Sammis MacDermid, soprano, and James G. MacDermid, composer-pianist, have just returned from Macomb, Ill., where they appeared in joint recital last Tuesday evening, October 22. The previous evening, Monday, October 21, they appeared in a joint recital in Keokuk, Ia. Following is another additional Galesburg notice on their recent recital in that locality:

Mrs. MacDermid is so well known in Galesburg and such a favorite here that her coming is always awaited with keen pleasure. Her recent appearance on October 3 in the opening number of the artists' course aroused almost unbounded enthusiasm on the part of her hearers. The program was an excellent one. The familiar aria from Haydn's "Creation," "With Verdure Clad," was sung in a wonderfully interesting and joyous manner. Even the rests were eloquent, for her expressive features rarely failed to give a clue to the next musical phrase. The whole result was not merely a formal, classic aria, but a bright picture of an Eden somewhere in God's universe where "shoots the healing plant." This indeed was the strongest impression conveyed by the whole program—that both the composer's mood and the visualized scene were reproduced by the artist. In the progress of the program a very remarkable variety of tone color was displayed. In Brahms' "Die Mainacht," for instance, we heard the dark round tone of a contralto, and in the scene from "Thais" the brilliant hyper-emotional quality which we have come to associate with operatic stage. Nor were quite carefully moulded tone and beautiful diminuendos lacking. In such passages, as well as in the more powerful phases, splendid control of the breath was in evidence. And as to her enunciation, of which most of her critics instantly speak, too much could scarcely be said. It may well be remarked, for the sake of all those who are interested in effective singing, that painstaking forcible enunciation is one of the surest roads to success. Two other arrows in Mrs. MacDermid's quiver deserve especial emphasis. In such songs as "Your Kiss," by John Winter Thompson, and "Fulfillment," by Mr. MacDermid, both the rhythm and the rush of the climax were splendid. True musical intelligence, a warm heart and great power all combine to bring her songs so clearly and so forcibly to the feelings of her friends, the audience. As a composer, James G. MacDermid is steadily winning praise. As in the case of Sidney Homer, he is fortunate in having such an artist-wife to interpret his songs, for she given them just the fire they demand. Many of them are compressed and dramatic, and build up rapidly to a stirring climax. There are bits of fine melody, too, appearing also in the piano part to echo or carry on the singer's thought. The last group seemed particularly popular and American in manner—almost too much so it might seem to class as permanent art. The songs, "Faith" and "Hope," too, are typically modern; they reflect the struggling, striving spirit of present day life rather than the quiet repose that has usually been associated with these Christian virtues. But they are very expressive songs.—Knox Student, Galesburg.

The Bush Temple Conservatory announces a dramatic performance to be given by the students of the School of Acting under the direction of Edward Dvorak at the Bush Temple Lyceum Thursday evening, November 7, and Friday evening, November 8. Four one act plays are to be presented by the students: "Petticoat Perfidy," by Sir Charles L. Young; "The Lincoln Park," by Edward Rose; "The Roses," by Ellis Kingsley, and "The Wager," by Sir Charles L. Young. A students' recital will be given Saturday, November 9, in the afternoon, in the Bush Temple Recital Hall. The program will be given by Earl Victor Prahl, pupil of Julie Rive-King, and Marie Freya Mack, who is a pupil of Madame Wegener.

The Sinai Orchestral concerts under the direction of Arthur Dunham are drawing packed houses at the South Side Temple. The soloist last Sunday was Albert Bor-

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roff, the distinguished basso. The orchestra numbers, well rendered by twenty members of the Theodore Thomas Orchestra under the leadership of Mr. Dunham, greatly pleased the audience, likewise the solo numbers by Mr. Borroff. The gentlemen guarantors of the Sinai orchestral concerts are to be highly congratulated for having brought together twenty members of the Thomas Orchestra in order to present good music for the minimum sum of ten cents a seat per concert. The affair last Sunday night was worth many times that price, and, judging from the manner in which these concerts are to be patronized, this city could easily support another orchestra, which could present itself as a popular orchestra, and which, if well managed and well directed, could hope for much, especially in filling out of town dates at popular prices.

Mabel Sharp Herdien, the distinguished soprano, has been engaged as substitute for Carolina White (soprano of the Chicago Grand Opera Company), to sing at a festival in Wichita, Kan., November 7. The concert is to be given under the auspices of the Chamber of Commerce of that locality, and the affair, which will be the feature of the season, is an invitational one. Trains from adjoining towns will be run outside of the regular schedule. The choice of Mrs. Herdien as substitute for Madame White shows in what esteem the Redpath Musical Bureau, which was given the date, is held, and considering that the young soprano has appeared with the leading American orchestras and oratorio societies and is to be, next spring, the Marguerite in Berlioz's "Damnation of Faust," the Redpath management showed good judgment in its choice. The other soloists will be Edmond Wernery, tenor of the Chicago-Philadelphia Grand Opera Company, and Theodora Sturkow Ryder, the Chicago pianist.

On November 5 the Theodore Thomas Orchestra will open the fourth season of the University Orchestral Association in Leon Mandel Assembly Hall. Beside the six concerts to be given by the Thomas Orchestra, artists' recitals will occur. The first one will take place on November 26, when a piano recital will be given by Rudolph Ganz. The second will be a violin recital by Eugen Ysaye, and the last program, on March 11, will present Alice Nielsen in a song recital. At four o'clock on the Tuesday afternoons preceding each orchestra concert, Roberts W. Stevens, director of music at the university, will give a lecture-recital in Mandel Hall on the program for the following week. On the Friday preceding each concert full program notes, written by Felix Borowski, will be published in the Daily Maroon. The program committee, James A. Field, chairman, will be glad to receive suggestions for future programs.

Last Wednesday afternoon, October 30, an informal Halloween party took place at the American Conservatory in Kimball Hall. The affair was under the supervision of Fannie E. Warren, secretary of the school. The spacious studio in which the reception took place was beautifully decorated with garlands of tissue paper and lighted pumpkin heads. A musical program was presented, after which refreshments were served. The students who assembled on this occasion comprised a representative of every Western and Southern State in the Union. Speaking to the representative of THE MUSICAL COURIER, John J. Hattstaedt, president of the school, said: "This affair was inaugurated one or two years ago by Mrs. Warren, and is given in order to bring together our out of town students, who number at the present time over seven hundred. The majority of the pupils have no homes in Chicago, that is to say, they live in boarding houses or with private families, and we thought it would be congenial to have them meet at least once or twice a year and get acquainted in this large city." The American Conservatory has done much for its students, and this impromptu reception is only one of the many things that await pupils of the school.

Last Thursday evening, October 31, was the opening of the Chicago Automobile Club's 1912 entertainment season, when there was presented a concert quartet composed of Reed Miller, tenor; Nevada van der Veer, contralto; Mary Ann Kaufmann, dramatic soprano; Arthur Middleton, basso, and Edgar A. Nelson, pianist. Each of the artists scored heavily, and the Chicago Automobile Club's ladies' night proved a huge success.

Anne Shaw Faulkner will give a lecture-recital on "The Orchestra, Its Instruments, and Their Uses," to be illustrated by twenty members of the Theodore Thomas Orchestra, at Orchestra Hall, Monday evening, November 18. Miss Faulkner's lecture covers the entire period of orchestral composition from the old masters down to the present day, and is comprehensive and of great value to every one interested along these lines. It should prove of more than ordinary interest to the lovers of orchestral

music. The instruments will be shown and played, and always thereafter the hearer should be able to identify any one of them from its particular tone quality, even though he may be unable to see the player.

Edgar A. Nelson, of the Bush Temple Conservatory, has been booked for the following dates for next week: November 5, Marshalltown, Ia.; November 6, Newton, Ia., and November 7, Waterloo, Ia. Mr. Nelson has also been engaged to give an organ recital on the evening of November 9 at the First Swedish Church of Chicago. On November 12 Mr. Nelson will appear at Bloomington, Ill.

Karleton Hackett will give his first lecture recital on the opera next Saturday afternoon, November 9, at Kimball Hall. The recital will be under the auspices of the American Conservatory. The full program with musical illustrations will be as follows:

The Italian Opera.		Karleton Hackett.		Date of opera	
Aria, Ah Rendimi (Mitrane).....	Jennie F. W. Johnson.	Rossi	(1889)		
Aria, Caro Nome (Rigoletto).....	Marie Sidenius Zendt.	Verdi	(1851)		
Aria, O Don Fatale (Don Carlos).....	Frederica Gerhardt Downing.	Verdi	(1867)		
Prologue, Pagliacci .....	Frank Parker.	Leoncavallo	(1892)		
Aria, Quando men vo.....	Christine Nelson.	Puccini	(1896)		
Aria, Un bel di (Madame Butterfly).....	Louise Hattstaedt.	Puccini	(1904)		
Serenade from Jewels of the Madonna.....	Frank Parker.	Wolf-Ferrari	(1911)		

Edward Clarke, baritone, assisted by Earl Blair, pianist, will give a recital at the Fine Arts Theater, Wednesday evening, November 13. Both artists are members of the American Conservatory faculty. The program will be as follows:

Aria, Eri Tu (Un Ballo in Maschera).....	Mr. Clarke.	Verdi	
Pastorale .....	Scarlati		
Capriccio .....	Scarlati		
Capriccio, B minor .....	Brahms		
Rhapsodie, G minor.....	Brahms		
J'ai Pleure' en Reve.....	Hue		
Oh Si Les Fleurs Avaient des Yeux.....	Masenet		
Air, Lakme .....	Delibes		
Ein Schwan .....	Grieg		
Was Ich Sah .....	Grieg		
Eros .....	Grieg		
Nocturne .....	Chopin		
Scherzo, B minor.....	Chopin		
Minstrel .....	Debussy		
Dance de Puck .....	Debussy		
Etude .....	MacDowell		
The Buccaneer, a Song Story.....	Weidig		
The Sailing.			
The Meeting.			
The Wooing.			
The Marriage.			
The Parting.			
Mr. Clarke.			
Louise Robyn at the piano.			

The program of the David Bispham recital is peculiar in several respects. The most interesting point is that the recital is announced to be given in the English language. The first part of the program will be made up of old songs and the presentation by Mr. Bispham of his well known dramatic reading "The Raven" (Poe) by Arthur Burgh. Then classical songs by Mendelssohn, Cornelius, Verdi and Gounod will follow, and also traditional songs of old Irish memories. The second part will include solely compositions by the Chicago composer, Lulu Jones Downing, who will accompany Mr. Bispham on the piano. "How Do I Love Thee" will be the first song, which will be followed by the recitation to music of "Pipes of Pan," poem by Cecil Fanning, and "Because of Thee," poem by James B. Wheaton. The last group will include "I Love My Jean," "Sad Memories" and "June," which are among the latest publications from the pen of Mrs. Downing.

Isabelle Richardson, mezzo-soprano, was presented by the Ravinia Club at the Crystal Ballroom of the Blackstone Hotel last Wednesday afternoon, October 30. Among the numbers inscribed on the program were two songs from the pen of James G. MacDermid, "Charity" and "If I Knew You and You Knew Me"; two songs by Lulu Jones Downing, "Sad Memories" and "June," the four numbers constituting the American group.

There is in Chicago at least one vocal teacher who perhaps knows as much as any throat, ear and eye specialist about the larynx, laryngotomy, laryngisms and all of the laryngeal organs, and who also is probably as well versed as any surgeon in the anatomy of all the other organs of

the human body. This teacher has saved the musical world from going to destruction, a wonderful discovery having been found at his institute, from which opera singers, we are told, have re-enforced the ranks left vacant by the operatic singers who were taught elsewhere. This institute in Chicago has not been in existence many years and considering that some fifty or sixty years ago there were such artists as Jenny Lind, Malibran, Bosio, Pasta, Grisi, Alboni, Penco, Anna de Lefrange, Frezzolini, Patti, Lablache, Tamburini, Ronconi, Delle Sedie, Nourrit, Duprez, Rubini, Mario, Rosine Laborde, Niolan Carvalho, Nilsson, Viardot, Falconi, Faure, Obin, Levasseur, Doris Fras, Schroeder-Devrient, and later Materna Milka Ternina, Tetrazzini, Gabrielle Krauss, Maurel, Lilli Lehmann, Sembrich, Gadschi, Schumann-Heink, Nordica, Fides, Devries, Gailhard, Melba, Calvé, Jean and Edouard de Reszke, Plancon, Vergnet, Delmas, Tamagno, and many others, the world of music probably would have gone on just as well without this famous discovery, although the head of the new school of vocal art probably believes that the present generation of singers will be saved only by applying for lessons at her institute. In the pamphlet issued by the head of the school are several very interesting remarks. First of all, a student cannot make any public appearance or accept any church position, or teach under three years without permission from the director. The writer knows many pupils who, after having studied one or two years, have had good positions in churches and also knows in Europe, at the Paris Conservatory, some pupils who, after two or three years' study, have won the first prize at the conservatory, thus obtaining a position in one of the Government theaters (Opera and Opera Comique). In Chicago there are many vocal teachers whose pupils have made a name for themselves in the operatic, oratorio, recital and concert fields, and many other instructors teaching at schools or in private studios have among their former pupils many young singers who are teaching now in schools all over the country and those positions often were obtained after one or two years' study and while at work with their teacher the incumbents were often heard publicly at students' concerts. A school which does not allow pupils to be heard unless authorized by the head of the school is a peculiar institution. The writer knew of a baritone who told him that in order to make a voice one has to break in first. The method is not exactly a new one, however, as the above remark was made in 1895, at Dieppe, when the baritone was singing at the Casino there. The baritone never amounted to anything. He knew much about anatomy and easily could have received a diploma as a medical doctor, but so far as voice was concerned he knew very little, though previous to his "discovery" he had filled several engagements and was thought to be a coming artist. His discovery was his downfall; he broke his voice and was unable to rebuild it. These remarks are made so that pupils may beware of teachers who break voices in order to make them. Voice rebuilders are as dangerous as beauty doctors, who advertise that the most ugly person in the world can be made beautiful, and many persons are made victims by such advertising. Institutes breaking voices to rebuild them should get only pupils without voices, as there is no necessity for a beautiful voice to be broken or for a passable one to be smashed in order to make its possessor succeed in the vocal profession.

Alexander Lehmann, violinist, gave his first pupils' recital of the season, October 9, at Steinway Hall, before a good-sized audience. His son, Hugo, who played the "Moses" fantasia by Paganini, proved himself an excellent interpreter. The pupils' playing was a great credit to their teacher.

RENE DEVRIES.

#### New York School of Music and Arts.

The New York School of Music and Arts, 56 and 58 West Ninety-seventh street, has inaugurated a series of concerts to be given every Thursday evening during the entire year.

Thursday evening, November 7, Harriette Brower, the pianist, will be heard, assisted by vocal pupils of Ralfe Leech Sterner. Thursday evening, November 14, Frank Howard Warner will be the soloist, and on November 21 Harold A. Fix, the gifted young pianist, will be heard.

The idea of these concerts is to afford the public a chance to hear at least one member of the artist faculty on every Thursday evening, who will be assisted by the pupils of the school. This gives the parents, guardians and friends of the students a chance to become acquainted and at the same time hear the very best music. Now that the school has taken on another building it is possible to give a piano recital in one building and a voice recital in the other building on the same night.

#### Alda Soloist with St. Louis Apollo Club.

Frances Alda has been engaged as soloist for the April concert of the Apollo Club of St. Louis. The concert will be given at the Odeon Theater on April 15.

# PHILADELPHIA

PHILADELPHIA, Pa., November 2, 1912.

The Philadelphia Orchestra gave its fourth pair of concerts in the Academy of Music on Friday afternoon, November 1, and Saturday evening, November 2. Louis Persinger, violinist, was the soloist. The program follows: Symphony, D Minor ..... Robert Schumann  
Violin Concerto, G Minor ..... Bruch  
Louis Persinger.

Suite, Parthenia ..... Walford Davies  
Pomp and Circumstance ..... Edward Elgar

From the character of the program to its performance by Leopold Stokowski and his men, everything was liked by the audience, and especially the symphony in its clear and beautiful presentation. Regarding the modern works, it can only be said that if the orchestra is able to accomplish so much for new compositions in this brief time there is no doubt about the notable results which will be attained before the end of the season. Philadelphia is proud of the honor that the debut in America of Louis Persinger has brought to this city. He was cordially welcomed, and his rendering of the Bruch concerto was thrilling and fascinating, embracing poetical delivery, lovely, resonant tone, polished bowing, expert technic, and thoroughly artistic interpretation and nuancing. He is a great player. A laurel wreath was presented to him and he was compelled to respond to the insistent encores.

\*\*\*

The patrons of the orchestra were more than delighted at the latest concert when, upon opening their program books, they found contained in them the programs for the entire season. This never has been done before in Philadelphia and perhaps not in America and was a welcome innovation. By preparing the whole season in advance the conductor has been able to balance the programs far better than he possibly could in any other way, giving himself and the subscribers as well a bird's eye view of the entire series. One notable feature of the programs is the large number of new compositions presented during the season. There are about twenty-two that are new to the Philadelphia public. Only three of these are by composers who live in America, Strube and Loeffler, of Boston, and Sandby, of our own orchestra. Mr. Stokowski has not yet had time to become acquainted with our local composers and another year he undoubtedly will consider their claims as well as those of other American composers. We are quite sure the management will gladly send these programs to any reader of THE MUSICAL COURIER who would care to have a copy. It is a pleasure to record in this connection that the musicians of Philadelphia are unanimous in their delight over Mr. Stokowski's work with the orchestra and they are equally happy over his simple and unaffected fraternal good will and courtesy.

\*\*\*

Louis Persinger was the guest of honor at a dinner given him by the Music Art Club at its rooms.

\*\*\*

The Lyric Club, formerly the Choral Club, under the direction of Helen Pulaski-Innes, has increased its membership and will hereafter meet in Estey Hall.

\*\*\*

The Combs Broad Street Conservatory of Music has the largest enrollment and representation of States of any season on record. The orchestra, which was formed last year under the leadership of Gilbert Reynolds Combs, began rehearsals last week. The work accomplished during its brief existence is most commendable.

\*\*\*

The department of music of the University Extension Society announces artists' recitals during the season by Madame Sembrich, David Bispham, Herman Sandby, of the Philadelphia Orchestra, Edwin Evans, Hahn Quartet and many others.

\*\*\*

Our local season of grand opera, under the management of Andreas Dippel, opened at the Metropolitan Opera House on Thursday evening, October 31. A full report of the performance will be found elsewhere in these columns. The complete cast was as follows:

The King ..... Gustave Huberdeau  
Amneris ..... Eleonora De Cisneros  
Aida ..... Cecilia Gagliardi  
Radames ..... Icilio Calleja  
Ramfis ..... Henri Scott  
Amonasro ..... Mario Sammarco  
Messenger ..... Emilio Venturini  
Priestess ..... Mabel Riegelman  
Incidental Dances by Julie Hudak and the Corps de Ballet.

Both Madame Gagliardi and Icilio Calleja seemed nervous in the beginning, but did better at the end. Madame De Cisneros makes a splendid Amneris in appearance, and her voice was pleasing at all times. Mabel Riegelman's voice sounded as clear and true as could be desired from behind the scenes. Sammarco was the same

artistic interpreter and actor that he was last year. Mr. Scotti was also most effective in his singing. The new dancer, Julie Hudak, made a favorable impression. Saturday's performances were Puccini's "Manon Lescaut" (matinee) and "Tales of Hoffmann" in the evening.

\*\*\*

The opera on Saturday afternoon was Puccini's "Manon Lescaut," with Carolina White, Mario Sammarco and Giovanni Zenatello in the principal roles. The artists were confronted with a rather discouraging house for some unknown reason, but notwithstanding gave a splendid account of themselves. It was the first appearance this season of sweet voiced Carolina White and temperamental and resonant Zenatello, who are both favorites here, and with the ever polished and sympathetic Sammarco the performance could scarce be otherwise than excellent. Campanini conducted with his customary tact, acumen and authority.

\*\*\*

Saturday evening's opera was the familiar "Tales of Hoffmann," which seems to enjoy a perennial popularity. The cast included Mesdames Dufau, Heyl (new), Darch



Following appearances in Plainfield, N. J., Briarcliff, N. Y., and Washington, D. C.

## ZIMBALIST

The Russian Violinist

will give his first New York Recital of the Season, in Carnegie Hall, Tuesday Afternoon, Nov. 12th. Zimbalist, as a natural consequence of his sensational success last winter, is so extensively booked that he will be compelled to extend his American visit to April.

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(new), Cavan, Keyes (new), Crabbe, Warnery, Nicolay and Daddi. The orchestra was directed by Charlier.

\*\*\*

The many friends of Wassili Leps, the conductor, are congratulating him on his success in conducting the performance of "Der Freischütz" last week for the Operatic Society, in the unexpected illness of Mr. Behrens. It is no easy task to step in at the last moment and conduct a performance of an opera like Weber's masterpiece with one rehearsal, and Mr. Leps' success in this emergency speaks volumes for his ability.

\*\*\*

Edwin Evans, baritone, has been engaged to give a song recital in Utica, N. Y., and as assisting artist with the Dr. Perry Male Chorus of Scranton, Pa., in November.

\*\*\*

The Choral Society has begun rehearsals on Verdi's "Requiem." It is also preparing Handel's "Messiah" for the Christmas presentation and later Wolf-Ferrari's "New Life" will be given for the first time in this city. Charles F. Ziegler, president of the society, is tireless in his effort to keep the organization the strongest of its kind here.

JENNIE LAMSON.

### Mayhew Recital in Pittsburgh.

Charles Edward Mayhew, baritone, and Mrs. Mayhew, soprano, with Mrs. J. H. Bernard, pianist, will give a recital at the Hotel Schenley, in Pittsburgh, Monday evening, November 11. The program follows:

New England Idylls ..... MacDowell  
With Sweet Lavender.  
From Puritan Days.

Mrs. J. H. Bernard.

Tandis que tout sommeille ..... Gretry  
Mandoline ..... Debussy  
Don Juan's Serenade ..... Tchaikovsky  
The Children's Prayer ..... Reger  
Jung Dieterich ..... Henschel  
Song from the Gardener's Lodge ..... Whitmer  
Charles Edward Mayhew.

Liebesprobe ..... Cornelius  
Der beste Liebesbrief ..... Cornelius  
Ein Wort der Liebe ..... Cornelius  
Mr. and Mrs. Mayhew.

Cycle of songs from Tennyson's Maud ..... Somervell  
I Hate the Dreadful Hollow.  
A Voice by the Cedar Tree.  
She Came to the Village Church

O Let the Solid Ground.  
Birds in the High Hall Garden.  
Go Not, Happy Day.  
I Have Led Her Home.  
Come Into the Garden, Maud.  
The Fault Was Mine.  
Dead, Long Dead.  
O That 'Twere Possible.  
My Life Has Crept So Long.

Mr. Mayhew.

Mrs. Mayhew, besides being a singer, is a fine pianist, and she will accompany her husband in his song groups, while Mrs. Bernhard plays during the singing of the duets.

### OPERA OFFICIALS IN PHILADELPHIA.

The officers of the Metropolitan Opera House Company, of Philadelphia, are:

Edward T. Stotesbury, president.  
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George H. Frazier, Edgar T. Scott,  
Clement A. Griscom, Edward T. Stotesbury,  
Alfred C. Harrison, Charlemagne Tower,  
John Frederick Lewis, Alex. Van Rensselaer,  
Otto H. Kahn, Charlton Yarnall.  
Clarence H. Mackay,

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Bernhard Ulrich, business manager.  
Alfred Hoergerle, Philadelphia representative.

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Charles G. Dawes, Max Pam,  
Otto H. Kahn, John G. Shedd,  
Clarence H. Mackay, Harry Payne Whitney.

### Ganz's New York Recital Next Sunday.

Rudolph Ganz, the Swiss pianist, who has been touring the West, will give his New York recital at Carnegie Hall next Sunday afternoon, November 10. His program, which has been previously published in THE MUSICAL COURIER, will open with Schumann's "Symphonic" etudes, after which Mr. Ganz is to play a novelty, a sonata in E major, by the fifteen year old son of the music critic of the Vienna Neue Freie Presse. Erich Wolfgang Korngold is the name of the youthful prodigy.

The remainder of the Ganz program is to include the following numbers:

Intermezzo, op. 118, No. 6 ..... Brahms  
Capriccio, op. 76, No. 2 ..... Brahms  
Prelude, op. 45 ..... Chopin  
Berceuse ..... Chopin  
Polonaise in A flat ..... Chopin  
Intermezzo, op. 23, No. 2 ..... Ganz  
Peasant Dance, op. 24, No. 3 ..... Ganz  
Question op. .... Andrea  
Petrarca Sonnet in E ..... Liszt  
Rakoczy March ..... Liszt

### Stevenson Pupil Engaged.

Harry Sakolsky, a pupil of William Stevenson, the well known Pittsburgh teacher, has been engaged as tenor soloist at the Fifth Avenue Temple, Pittsburgh. Mr. Stevenson brought Sakolsky to New York for special experience, where he had many successful appearances.

"I understand that you once sang in a glee club."

"Yes," replied the great politician. "And I want to tell you when a man with a voice like mine can hold a position in a glee club it shows that he is some officeholder."—Exchange.



**Dr. Gerrit Smith Memorial Service.**

Under the auspices of the American Guild of Organists, whose founder he was, Gerrit Smith, Mus. Doc., who passed away July 21 of this year, was honored in a formal memorial service October 30, held at the South Reformed Church, now located at Park Avenue and Eighty-fifth street. THE MUSICAL COURIER, at the time, printed a sketch of his career, and in September there was published an appreciation of his life and work. Dr. Smith was successively warden and honorary president of the guild and was beloved by all who knew him, such were his qualities of heart and mind. The choir of the church, assisted by the following former wardens of the guild, united in the musical service as follows: Warren Hedden, playing the service; Samuel P. Warren, playing organ prelude; John Hyatt Brewer, accompanying; Sumner Salter, playing organ postlude. The soloists were Mary Hissem DeMoss, soprano, and Mary Jordan, contralto. The procession was led by the Revs. Francis Brown, president of Union Theological Seminary, where Dr. Smith occupied the Chair of Music; Thomas R. Bridges, D. D., pastor of the church; Roderick Terry, D. D., Dr. Smith's former pastor and friend of a score of years; members of the guild, and an official delegation from the Manuscript Society of New York following the imposing procession, many wearing the official gown of the guild.

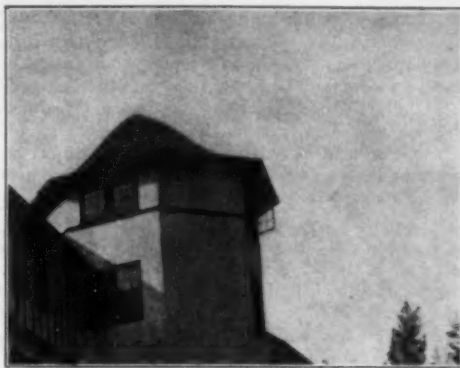
Three of Dr. Smith's compositions were sung, viz., an anthem for women's voices, "Art Thou Weary?" the choral excerpt from his cantata, "King David," "There Is Sweet Music Here," and his last composition, the "Sevenfold Amen." All these works are marked by that grace and refinement characteristic of the much mourned man.

Mary Hissem DeMoss' singing of "I Know That My Redeemer Liveth" was beautifully devotional and notable for simplicity and sincerity; it seemed as though her voice was never in better condition, having body and crystalline clearness. Mary Jordan sang "O Rest in the Lord" with utmost musical feeling, and distinct diction marked the singing of both ladies. Probably there has never been a gathering at which so many well known organists could be heard in the course of a service; it was all beautiful music, worthily rendered.

Rev. Dr. Terry, visibly affected, could but deliver a short address eulogizing his late dear friend and companion, for such he was; as he said, "The church service was but a small part of their association." In the front pews sat the family, Mrs. Caroline Gerrit Smith and

daughter, Wyntje, with George F. Pentecost, Jr., son of Rev. Dr. Pentecost; Frank Seymour Hastings and Mrs. Hastings, and others.

Many of the most prominent members of the guild were on hand to pay their last tribute of affection, among them Warden Frank Wright, Dr. William C. Carl, R. Huntington Woodman, Carl G. Schmidt, Clifford Demarest, Victor



STUDY TOWER AT DR. SMITH'S HOME, DARIEN, CONN.

Baier, H. Brooks Day, Mark Andrews, Frank E. Ward, J. Christopher Marks, Arthur S. Hyde, Miles Farrow, also several lady-members, viz., Mary Chappell Fisher of Rochester, Fanny M. Spencer of Ossining and Edith Blaisdell of Brooklyn. Wednesday evening is a bad night for many organists because of church duties, preparatory communion service, etc., and this accounts for the absence of some members.

Representing the Manuscript Society of New York were the founder, Vice-President Addison F. Andrews (who,



DR. GERRIT SMITH.

with Dr. Smith, created the Manuscript Society), President F. X. Arens (conductor of the People's Symphony Orchestra), Secretary-Treasurer F. W. Riesberg, Dr. S. N. Penfield (a charter member), John M. Burdett, Clarence E. LeMassena and J. S. VanCleve.

In the large congregation were noted Carl C. Müller, Perry Averill, Mary Knight Wood, Jennie Slater, Laura Sedgwick Collins, Clarence Dickinson and others well known. A leaflet distributed with the order of service had the following tribute:

**GERRIT SMITH.**

OSBIT—SUNDAY, JULY 21, 1912.

But yesterday the world was passing fair,  
And life was good, because a friend was here.  
Our eyes were blinded by the golden glare,  
So could not see the shadows lurking near;  
We failed to hear the sob within the song,  
We had forgotten that the rose must fade,  
That everything but Love must end ere long,  
That flesh of fragile mystery is made.

But suddenly the shadow hid the sun,  
Above the song arose Grief's bitter cry,  
The petals of the rose fell one by one,  
The voice we loved was silenced with a sigh.  
Yet still today the world is passing fair,  
For lo, his spirit lingers everywhere!

A. P. L. F.

**To MUSICAL DIRECTORS  
MANAGERS :: CLUB PRESIDENTS**

As dates become vacant from time to time, we would not fail to once more draw your attention to the fact that PROF. LEON RAINS of Dresden will be among us from January 11th until the end of the season.

Mr. Rains' debut dates are as follows:

**JANUARY 11th.** New York Aeolian Hall Recital  
" 16th. Kansas City "  
" 19th. Chicago (F. Wight Neumann) "  
" 20th. St. Paul (Mrs. Snyder) "

Before going to the Far West Mr. Rains will sing on April 6th and 7th with the Chicago Apollo Club, "Merphio" in Berlioz's "Damnation of Faust."

**RAINS' NOVEMBER EUROPEAN DATES.**

**NOVEMBER 3.** Chemnitz Symphony Concert  
(Oskar Malata, Conductor)  
Flégier's Le Cor and Wolf,  
Schubert (with Orchestra)  
" 5th Leipzig Song recital  
" 8th Hamburg "  
" 11th Bückeburg Royal Symphony Or-  
chestra (Richard Sahla, Con-  
ductor)—Wolf, Massenet, Loewe  
(with Orchestra)  
" 14th Teachers' Singing Society (Riedel,  
Conductor)—Messiah  
" 19th Liverpool Philharmonic Society  
Song Recital—Schubert, Rubin-  
stein, Tchaikowsky  
" 20th Hull Subscription Concerts  
Flégier's Le Cor, Brahms, Strauss,  
Speaks, Foote, Chadwick  
" 22nd Hellenburgh, Classical Concerts  
Flégier's Le Cor, Strauss, Homer,  
Foote (with Orchestra)  
" 25th Manchester  
" 27th Leeds  
" 29th Glasgow

During the month of December a special farewell performance will be arranged by the Royal Opera, Dresden—when Mr. Rains will sing one of his Wagnerian roles.

Mr. Rains' American Tour is under the exclusive manage-  
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**BOSTON**

"There has seldom been a more enthusiastic audience in Symphony Hall at an orchestral concert."—Philip Hale in *Boston Herald*.

"The visiting orchestra scored a complete triumph. . . . Stransky won a great triumph in his own right."—Arthur Elson in *Boston Advertiser*.

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# BOSTON

'Phone, 5554 B. B.,  
108 Hemenway Street,  
Boston, Mass., November 2, 1912.

A delighted visitor in Boston for the past few weeks has been Charles Wakefield Cadman, the distinguished young American composer, who speaks in the most glowing terms of the hospitality and kindness extended to him on every side during his stay. Not only was Mr. Cadman entertained and shown every courtesy by such well known musicians as Arthur Foote, George Chadwick, who personally conducted the visiting composer through the New England Conservatory, Wallace Goodrich, Stephen Townsend, John Orth and H. J. McDougall, of Wellesley College, but he was given every encouragement by Director Russell and Andre Caplet, of the Boston Opera House, regarding his recently completed opera which will be produced, it is hoped, in the near future with Alice Nielsen creating the title role. Illustrating the universal popularity and recognition achieved by Mr. Cadman's songs were several instances where immediately upon being introduced to entire strangers he was told of different places where his songs were being used by these people, and in some cases even an introduction was not necessary as he was recognized and greeted before this formality took place. All of which goes to prove that the American composer is not without honor in his own country when the product of his labors proves worthy, as in the case of Mr. Cadman. Concluding his stay in Boston, where he has been the guest of B. M. Davison, of the White-Smith Company, a reception will be tendered the composer by the Harvard Musical Association on Wednesday evening, November 6, when Stephen Townsend Martin, baritone, and John Daniels, tenor, will sing.

The Tremont Temple concert course, consisting of four concerts of a popular nature, will have as soloists for its opening concert, November 21, Evelyn Scotney, soprano of the Boston Opera Company, and Howard White, basso,

in a program of Scottish songs and operatic arias. At the second concert, December 12, M. J. Dwyer, tenor, and Edith Barnes, soprano of the Boston Opera Company, will present a program of Irish songs and operatic arias, while at the third, Bernice Fisher, of the Boston Opera Company, will sing American and English songs, and at the fourth Carmen Melis, Elvira Leveroni and other members of the Boston Opera Company will be heard in a program of Italian songs and excerpts from Italian operas.

A song recital which promises much that is unusual and interesting in its program of old German folksongs and rarely heard Russian pieces in addition to numbers by Bach, Haydn, Beethoven, Schubert, Schumann, Brahms, Strauss, Wolf and Rubinstein, is to be given by Alfred Denghausen, baritone, at Steinert Hall, November 15.

With an unusually large class of pupils to occupy his time, Charles Anthony yet manages to play at a concert or musicale on the average of once a fortnight. On November 5, Mr. Anthony plays at Fitchburg, Mass., while on December 3 an extremely attractive program including pieces of Erich Korngold, the much discussed child composer, for a first hearing in this city, will be given by Mr. Anthony at the Copley-Plaza Hotel in the form of a subscription recital for which a large list of patronesses is already assured.

Harriet A. Shaw, the well known harpist and teacher, leaves with the Boston Symphony Orchestra this week on its first long tour of the season. Miss Shaw has played at several of the symphony concerts this season when an additional harp was required in the orchestra. In addition to her solo work Miss Shaw's time is much occupied with her teaching both at the New England Conservatory and privately.

A recital by Enrico Barraja, pianist and composer, at which nine of his own compositions, including songs,

pieces for cello and for piano were performed by the composer and five assisting artists was the unique entertainment which took place at Colonial Hall, Quincy, October 25. Mr. Barraja, who but recently came to this country from Rome, proved himself, according to press reports, a many sided musician, his compositions possessing much originality and decided musical merit, while his pianistic achievements were equally commended. Assisting Mr. Barraja were Eleanor E. Farrar, mezzo soprano; Mrs. T. Ray Blanchard, violinist; Leone Stroppiana, tenor; J. Barraja-Braunfelder, basso, and Olindo Taddei, cellist.

An attractive window display of the compositions of Hallett Gilberté, the New York tenor-composer, was arranged by Franz Burgstaller, Boston manager of the Carl Fischer Music Company, of New York, publishers of Mr. Gilberté's songs, in honor of the composer's recent visit to this city. A few of the well known singers and teachers of Boston who will make a feature of the Gilberté songs during the coming season are Josephine Knight, Clara Munger, Helen Allen Hunt, Florence Jepperson, Clara Poole, Madame de Berg-Lofgren, Dacres Wilson, Waldo Hunt, Franklin White, Ivan Morawski and Stephen Townsend.

For the fourth pair of concerts of the Boston Symphony Orchestra, November 1 and 2, the following happily chosen program, with Herbert Witherspoon, basso of the Metropolitan Opera House, as soloist, was given:  
Symphony No. 8, F major.....Beethoven  
Non più andrai.....Mozart  
Suite No. 2 for flute and strings.....Bach  
Wotan's Farewell and Magic Fire.....Wagner  
In Bach's suite, Andre Maquarre, flutist of the orchestra, revealed in the solo passages the most exquisite pur-



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ity of tone, phrasing and musical sensitiveness. As for the soloist, Mr. Witherspoon has long been known and recognized as a splendid artist of keen musical intelligence as well as of marked vocal attainments; facts which were once again proven on this occasion in his adroit and skillful rendering of the aria from "Figaro" and the noble impassioned dignity with which he invested Wotan's farewell to Brunnhilde. There will be no concerts next week as the orchestra leaves on Sunday for its first New York and Southern trip of the season.

BLANCHE FREEDMAN.

#### Persinger's Philadelphia Success.

Louis Persinger, the young American violinist, who is making his first tour in his native land this season, made his debut on Friday afternoon and Saturday evening, November 1 and 2, with the Philadelphia Orchestra in Philadelphia. The following notices are from the Philadelphia press:

Mr. Persinger fairly challenges comparison with a severely limited number of the world's great players. This is by no means saying that he knows all there is to learn, and that as he grows older and drinks deeper at the inexhaustible well-spring of life's experience his art will not ripen and mature and have more to say upon the speaking strings of the magnificent "New Cremona" made by Scifriz in Berlin. When he began to play yesterday he was plainly a trifle agitated by the sense of an ordeal, and it was feared that the tone he brought forth in the prelude would continue to manifest a certain delicate reticence rather than the full power of the awakened instrument. Sometimes he seemed too scrupulously careful; with a great deal of the Elman temperament, he did not quite dare, it seemed, to give loose rein to it, and so in the emotional climaxes he barely came short of that contagious rapture which irresistibly betrays the divine fire. The "allegro energico" of the last movement gave his hearers to believe that the display of pyrotechnical virtuosity appealed a little more strongly to the player than the exalted spiritual mood of the slow movement. In some concertos the orchestral support is negligible; it is not so here. Nothing could have been more skillful than the manner in which Mr. Stokowski held in leash the full-blooded, pulsing accompaniment to permit of the soloist's predominance.

Persinger will go further. He has phenomenal technic, his intonation is sure, his bow-arm and his fingers are exactly synchronous, and he compasses the double stops with ease and assurance. He needs but to grow older, and to retain the attitude of modest humility toward his art—the rest will take care of itself. He was presented with a laurel wreath, and for an encore played the air from Bach's orchestral suite in D.—Philadelphia Public Ledger, November 2, 1912.

The assisting artist of the occasion was Louis Persinger, a young American violinist who has attracted a great deal of favorable attention on the other side and who yesterday made his debut in the United States. He was heard in Max Bruch's familiar concerto in G minor, which he played with considerable brilliancy of execution and with a tone which, if not as large as could be wished, was generally sweet and pure. It may safely be said that Mr. Persinger has not yet attained his full artistic stature and that he will play better and better as his experience widens and his knowledge grows. He overcame the serious difficulties of the concerto with seeming ease and pleased the audience so well that he was compelled to honor a persistent demand for an encore by playing the Bach-Wilhelmj air for the G string, hardly the most judicious selection he could have made. The same program will be repeated tonight.—Philadelphia Inquirer, November 2, 1912.

Louis Persinger, long heralded abroad as the "Young American Ysaye," made his debut in his own country in this city yesterday with the Philadelphia Orchestra, and scored what was, indeed, a triumph.

Young Persinger, who is just twenty-five and whose technic and fine touch were most rarely and beautifully known not only in the Bruch concerto in G minor that he had chosen for his number, but also in the Bach air, which he gave as an encore, is of especial interest in this city, since it was owing to a Philadelphian that his present success was made possible.

Persinger showed his nervousness to some extent, but the thorough beauty of the vespertine of the concerto gave proof of the feeling he can draw from his instrument, while the adagio and the finale were triumphs of technic and harmony.—Philadelphia Evening Times, November 2, 1912.

What with the first American appearance of a most gifted violinist and the presentation of two numbers hitherto not performed by the Philadelphia Orchestra, yesterday afternoon's concert at the Academy of Music, the first of the fourth pair in this year's series, would have been replete with interest even if the program had been less excellently rendered than it was.

Upon the Bruch concerto, quite apart from its great intrinsic beauty, centered a special interest yesterday because it was the occasion of Louis Persinger's first performance before an American audience. With our truly Attic and insatiable thirst always to see or hear some new thing, we in America are, perhaps, too prone to heed the singer or player rather than the thing played or sung, to magnify the individual interpreter at the expense of our attention to the work interpreted. Even to those who most regard the personal element, however, Mr. Persinger's playing must have been gratifying in many respects. He draws from his instrument a tone of rare tenderness and beauty that even against the full orchestral accompaniment carries and stands out plainly.

Although others may excel in execution or elicit a bigger, broader note, full meed of appreciation must be accorded tonal delicacy and subtlety of interpretation. The softer graces of art are as worthy as its more heroic aspects. Mr. Persinger was heard to most advantage in the adagio, which he played with exquisite taste. Sincere and deserved applause induced him to give as an encore Bach's air for the G string, which he played quite as delightfully as the concerto.—Philadelphia Evening Telegraph, November 2, 1912.

A violinist of American parentage, Louis Persinger, was the soloist, playing Max Bruch's G minor concerto. It was Persinger's American debut. America seems to be coming into her own, artistically, after a prolonged struggle with foreign superiority. First, Miss Parlow astounded us. Now comes a young artist with the poise and dignity of a Kreisler, and with a sweetness and sympathy of tone that at once distinguished him as

a real musician, as well as an artist of marked originality. Not often does a young violinist content himself with an American debut, in which he bases his appeal on true musicianship alone. Yet Persinger had no difficulty in making such an appeal potent. With his remarkable playing of the first movement of the Bruch concerto he established his claim to consideration, not only as an intelligent, capable and polished violinist, but also as one of the most expressive and sympathetic of players. His tone is full of power and richness, singing at all times pure and true above the orchestra. He plays with a deliberation and certainty that denote his entire command of his instrument and fill the listener with a sense of assurance which he never disturbed. The second movement of the concerto, with its emphatic passages and technical difficulties, was well done, although Persinger's style is clearly more fluently expressed in music demanding fine legato and dependent for its success upon the degree of emotional depth commanded by the player. His triumph was marked, amounting to an ovation as sincere as it was spontaneous. An encore was finally given. If anything further was necessary to establish Persinger in favor his poetic rendition of this encore would have been sufficient. The beautiful accompaniment furnished by Stokowski was a large factor in the success of Persinger, and incidentally added another laurel to the new conductor's achievements.—Philadelphia Record, November 2, 1912.

Louis Persinger, a young American violinist, was the soloist. He demonstrated immediately that he is a virtuoso of considerable gifts, displaying a fine proficiency of bowing, much suave tonal beauty and a sincere unspectacular method that warrants high commendation.

Save for the caressing adagio movement, the Max Bruch concerto, which he played, is dull, like the majority of works by this modern composer. The usual pyrotechnic display was inflicted in the finale, unbecomingly, as such exhibitions always are, well handled, since Mr. Persinger is an accomplished master of technic. The artistic intent of such efforts is all wrong, but few writers of violin concertos can resist the temptation for fireworks. The soloist offered Bach's air for the G string as an encore.—Philadelphia North American, November 2, 1912.

Persinger plays without the least apparent effort. He has no mannerisms whatever. The most marked characteristic is his intelligence of interpretation. He has mastered all the intricate technicalities of the composition, but he has also discovered an individual meaning in many parts of this great work which he is able to bring out in a convincing way, like hidden beauties heretofore unrevealed. He has a broad style of interpretation, with unusual precision in his playing, yet he can present just as dainty and delicate an exhibition of bowing. This was especially noticeable in his playing of the air by Bach for the G string, which he gave as his encore number.—Philadelphia Press, November 2, 1912.

The soloist at the concert of the Philadelphia Orchestra yesterday, Louis Persinger, proved to be a violinist of sterling merit. He plays with sufficient technic to encompass all that he desires and at the same time exhibits a rational temperament, a genuine sentiment and feeling which he expresses in an intelligent manner. His selection was the concerto in G minor, No. 1, of Max Bruch, which if it is not a work of great inspiration is still one which has a decided appeal and justifies itself by its sheer interest maintained through all three of the movements. It has endless opportunity for the soloist to extract tone, sentiment and feeling from his work—all of which Persinger did admirably.

So enthusiastic was the applause that an encore number was necessitated and the violinist played an air of Bach for the violin and strings which was a rare treat especially owing to the sympathetic manner in which Stokowski and his men followed him.—Philadelphia Evening Star, November 2, 1912.

It is doubtful whether, during its entire season of twenty-five weeks, the Philadelphia Orchestra is likely to be heard in a more delightful program than that which was presented at the Academy of Music yesterday afternoon, and which will be repeated this evening, with Louis Persinger, the American violinist, who made his debut in this country, as the assisting soloist. While his success in Europe has been notable for several years, Persinger had not until yesterday been heard in his home country, and his complete triumph, with glowing prospects of a successful tour, may unhesitatingly be recorded. He possesses as a violinist the qualities which at once endear him to a music loving audience of intelligence, his personality, which is entirely free from affectation or freakish striving for effect, being ingratiating, while he draws from his instrument a tone of extraordinary sweetness, a tone which has not only body, but soul, his playing, while by no means lacking in authority or force, being chiefly notable for its sympathetic appeal. He played the Bruch G minor concerto yesterday in a manner that literally charmed the audience, the haunting melody of the adagio being uttered with ravishing sweetness of tone, while the allegro energico finale revealed his splendid powers in more showy and elaborate passages, though it is as the poet of the violin, more than in the exhibition of "temperament," that he scores his greatest success—judging by his interpretation yesterday, at least. He makes real music with the soulfulness of a real musician. After several recalls Mr. Persinger further delighted his audience with an exquisite rendering of Bach's plaintive air for violin and strings.—Philadelphia Evening Bulletin, November 2, 1912. (Advertisement.)

#### Mary Hallock's Unique Desire.

"The dream of my life," declares Mary Hallock, the pianist, "is to give a New York piano recital in a gingham dress of the plainest, so to play, in other words, that the essence of the music would leave one totally unconscious of the missing brilliance in dress."

"No, that is not it," she added reflectively, "it is more that the music would carry so much sincerity, simplicity, subtlety of charm and those usual as well as rare shades of human feeling that it would be so understood that all adornment would seem in a way desecration."

Madame Hallock left Philadelphia Wednesday, October 30, for Boston, where she will sail for Halifax. Her fall tour under the direction of Frederic Shipman opened in that city on November 4.

Paul Scheinplug will lead five concerts of the Vienna Konzertverein.

#### BRUSSELS LETTER.

BRUSSELS, October 21, 1912.

The musical season in Brussels this winter promises to be one of unusual activity. Many interesting recitals and orchestra concerts are announced and the artists and programs chosen by the different organizations will surely satisfy, by their variety, the taste of the most critical. Through the circumstance of our not possessing in Brussels a conductor of extraordinary capacity, the orchestral organizations are obliged to engage celebrated French and German conductors in order to attract and interest the public. The avalanche of conductors is to be especially remarkable this winter because Ysaye, who ordinarily directs six or eight concerts here, will be absent on his American tour and a different conductor is to be substituted for each of the so-called Ysaye orchestral concerts.

\*\*\*

Our promising season opened with the first of the "Concerts Populaires," organized in Brussels forty-eight years ago. It was conducted by Pierre Sechiari, of Paris, with the violinist Lucien Capet, also of Paris, as soloist. We had as the chief number the symphony, D minor, of César Frank. Sechiari proved himself an excellent musician and routined conductor, but did not seem to communicate to his musicians the warmth, life and temperament which are indispensable to the rendering of the music of César Frank. The first movement was not given breadth enough and many beautiful phrases, while exact in execution, seemed superficial in sentiment. After the symphony Capet was heard in the beautiful E major concerto of Bach. He played with a full tone but not with perfect intonation. His conception was not large, but at least had serious style and won him the sympathy of the audience. His musical qualities were better shown in the romance in F of Beethoven, which he played in the second part of the program. The symphonic suite, "Scheherazade," in four parts, by Rimsky-Korsakoff, and the "L'Apprenti sorcier," by Paul Dukas, were included in the program.

\*\*\*

The first recital of the season was given by Fritz Kreisler, "Fenfat chère" of the European and, I think, also of the American concert public. He presented the twenty-second concerto of Viotti and showed how this work, which is ordinarily considered fit only for the schoolroom, becomes in his hands a wonderful concert solo. He played also the second sonata of Bach, for violin alone, and several of the little pieces by the old masters which have been so skilfully arranged by him. The execution of all these was full of charm and temperament and by his original rhythm, with his free yet musical conceptions, he held his audience captive till the last note. He was recalled again and again and responded with several encores.

\*\*\*

Edythe Walker, the well known singer of German lieder, who some months ago won success in Brussels in several Wagner representations, gave a recital in the Grande Harmonie. Her program contained songs by Schubert, Brahms, Mahler, Brecher, Pfitzner and Strauss. Although the artist did not make the nicest choice of the works of these masters, she pleased by her artistic interpretation of them. She was at her best in the songs of lighter character, where she showed much control of voice. She was accompanied on the piano by Gustave Brecher, who played with refinement and musical sensibility.

\*\*\*

The director of the Conservatory Royal of Brussels, M. Tinel, is seriously ill [He has since died.—EDITOR MUSICAL COURIER] and Leon Dubois, the Belgian composer, "Prix de Rome," will be named professor of counterpoint at the conservatory. This important position has been until now filled by the director himself.

\*\*\*

At the end of this month Otto Lohse will come to Brussels to conduct several representations of "Fidelio" in the Theater Royal de la Monnaie. Friday of this week at the Monnaie "Königskinder," by Humperdinck, will be heard for the first time in Brussels. L. A.

#### Indianapolis Maennerchor Concert.

INDIANAPOLIS, Ind., October 31, 1912.

A large audience attended one of the most enjoyable recitals of the present season, when the Maennerchor opened its season of artist concerts. Alma Gluck was the soloist, and from the time she made her first appearance until her last bow she captivated her audience by her appealing personality and sincere artistic singing. The program was opened by the Maennerchor Male Chorus, numbering sixty voices, under the direction of Rudolph Heyne.

November 15 is the date of the next Maennerchor concert. S. E. M.

We quote: "Next to opera stars, the most erratic persons seem to be opera managers." Ah, yes—op-eratic!—New York Morning Telegraph.



**Cahier as Azucena.**

Discussing further the subject of Azucena, her one role regarding which New York critics were at variance when she sang at the Metropolitan Opera House last season, Madame Cahier puts in her plea in a manner which German critics declare leaves nothing further to be said on the subject. For years they have looked upon Madame Cahier's interpretations as dramatically and vocally unimpeachable. To have her Azucena questioned by her fellow-countrymen—even by a few—created surprise.

In certain instances Madame Cahier is of the opinion that acting should be put above tone; that is, she opposes dazzling vocalism at the expense of characterization. "Azucena," she explains, "is a poor old gypsy, with but one idea in her mind—revenge. She wanders about in her rags reciting her griefs. Before portraying the character, I made a study of the type and I strive to make myself as ugly and disheveled as possible.

"Now it may be the idea of some that when Azucena recites her wrongs she should advance to the footlights, put one hand on her breast, the other in the air, and pour forth one pure tone after another. Let the idea of character go hang, say they; but give us tone. I should never be able to achieve what I wish were I so untrue to what I believe to be the correct conception. Full tone is all very well in concert, and in certain operatic parts, but when one is playing a broken down hag one must act and be a broken down hag. There are passages in 'Trovatore' which do not require this dramatic treatment, and to these I give their full tonal value. That seemed to be the trouble. Because the critics liked my full voice when there was occasion to use it, one or two seemed unable to understand why I should not use it all the time."

In Germany, where Madame Cahier has become very popular as a court opera singer, her Azucena is considered one of her greatest roles.

**Von Ende Music School Events.**

Herwegh von Ende, director of the Von Ende School of Music, New York, believes in the drawing powers of well rendered music, and in the special satisfaction the public feels in meeting prominent musical folk. Accordingly, he gives many programs, by artist-pupils or by junior students, and invites celebrities as honor guests at special reception evenings. Such affairs are of frequent occurrence at the Von Ende Music School. October 25,

Sergei Kotlarsky, the violinist (his artist-pupil), Otilie Schillig, soprano (artist-pupil of Adrienne Remenyi), Hans van den Burg, composer-pianist, and Edith Evans united in a varied program of six numbers. Saturday afternoon, Miss Schillig, some pupils of Mr. Parsons, and violin pupils of Von Ende collaborated in an invitation matinee musicale, and both these events were attended by audiences filled with appreciation for the good work done.

Thursday evening, November 7, Fernando Tanara and Gilda Tanara-Longari are to be the principals in a reception, the famous Metropolitan Opera House conductor to meet on this occasion many admirers privately for the first time.

**Lhevinne's Appearances with Orchestra.**

Josef Lhevinne has been engaged as soloist for one of the Sunday night concerts at the Metropolitan Opera House, New York. The Russian pianist will give his New York recital January 1 in Aeolian Hall, while he will be heard in Carnegie Hall December 29 with the Philharmonic Society. Another of Lhevinne's New York orchestral engagements will be with the Volpe Symphony Orchestra on February 18.

**OBITUARY****Edgar Tinel.**

Edgar Tinel, who died last week, as reported in THE MUSICAL COURIER at the time, was one of the best and most liked Belgian composers, even though his muse ran chiefly to secular composition and never quite touched the more generally popular styles, although he was by no means a novice in the field of grand opera, and also had written many worldly songs and piano pieces of a frankly appealing kind.

Born in Sinay, Belgium, March 27, 1854, as the son of an organist, Edgar Tinel early showed musical talent and was sent to the Brussels Conservatoire where in 1873 he won the first prize for piano playing, and in 1877 won the Grand Prix de Rome with his cantata "Klokke Roeland." Before that, however, he already had achieved some vocal renown with his op. 1, four nocturnes for

solo voice with piano accompaniment. In 1881 Tinel became director of the Institute for Sacred Music, at Malines, in 1889 Inspector of Belgian State Music Schools, and in 1896 professor of counterpoint and fugue at the Brussels Conservatoire, the institution which later elected him as its head, a post he occupied until his death.

In addition to his well known treatise on Gregorian chant, his "Te Deum," "Alleluia," motets, sacred songs, and "Grand Mass of the Holy Virgin of Lourdes," Edgar Tinel was known also as the composer of "Franciscus" (produced 1888) one of the most successful of all oratorios. It won instant recognition and its performances ran into the hundreds. Combining ecclesiastical forms and traditional style with a modern system of harmonization based principally on the Wagner scheme, "Franciscus" was regarded as a daring innovation but one that caught the fancy of the public. Its method has been copied since by Urspruch, Perosi, Elgar and many other English, American, French and German writers of sacred music for chorus and orchestra.

Personally, Tinel was charmingly unaffected, of studious habits, a serious and sincere man, and one for whom the Belgian public and musicians felt an exceptionally deep love.

**Siegfried Behrens.**

Siegfried Behrens, the Philadelphia musical director, died in that city Tuesday, November 5, aged seventy-two.

**Lay of the Last Minstrel.**

"I cannot sing the old songs,  
Their strains I have forgot.  
I must attempt the tunes to which  
They dance the turkey trot.  
I cannot sing the old songs;  
They'd say with haughty shrug,  
'Get busy, Bard, and spiel a rag  
That fits the bunny hug!'"

—Washington Star.

**Letters at the The Musical Courier Offices.**

There are letters at these offices addressed to Minnie H. Schweig and Wayne Anton Blaaha.

"Aida," "Fidelio," "Faust," "Tiefand" and "Königskinder" have been heard recently in Hamburg.

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